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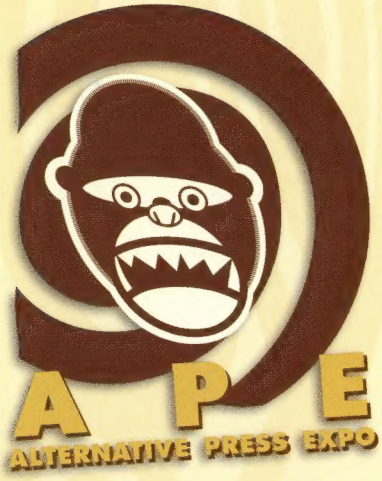

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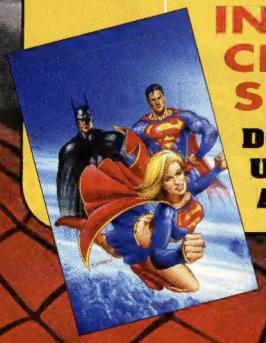

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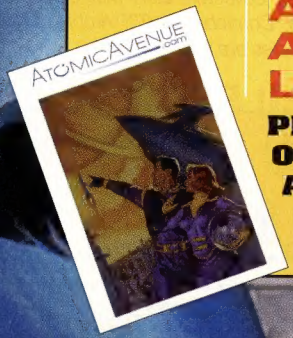

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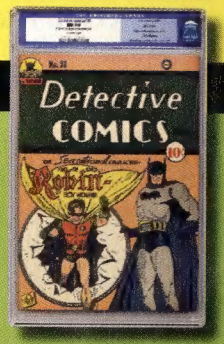

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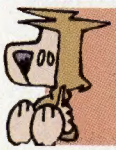

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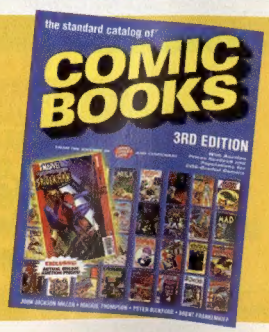

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Editorial Director
John Jackson Miller
Editor
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Shawn Williams, Tom Dupuis
Contributing Editors
Tony Isabella, Andrew Smith, Marc Patten
Contributors
Jack Abramowitz, Brian Douglas Ahern, Tom Bartsch, S.A. Bennett, Darryl Buchanan, Oliver Chin, Peter David, Chuck Fiala, Brendon Fraim, Brian Fraim, George Hagenauer, Charlie Harris, Tom Hultman, William Insignares, Jim Johnson, Mike Keeney, John Kovalic, Tim Lasiuta, John Lustig, Heidi MacDonald, Nathan Melby, Michelle Nolan, Karen O'Brien, John Petty, Chuck Rozanski, Craig Shutt, Chris Smigliano, Beau Smith, Mark Sparacio, Michael Tierney, Brett Weiss, Timothy J. Wood

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DON BUTLER

JOB: Price guide editor, *Comics Buyer's Guide* and *Scrye*. Contributor to *CBG's Standard Catalog of Comic Books*. Former editor, *Comics Retailer* (Krause), *Comic Book Business* (Sendai), and *Cards Illustated* (Sendai). Former price guide coordinator of football, basketball, hockey, and entertainment cards (Krause, 1989-93).

PREVIOUS LIVES: Former editor, *Comics Retailer* (Krause), *Comic Book Business* (Sendai), and *Cards Illustated* (Sendai). Former price guide coordinator of football, basketball, hockey, and entertainment cards (Krause, 1989-93). Editor, *Eastbay*, *Foot Locker*, and *Footaction* catalogs (1997-2003).

FIRST COMIC BOOK: *Incredible Hulk* #124, *Iron Man* #52, *The Protector* #1, miscellaneous mid-1970s *DC 100-page Spectaculars*

FIRST *CBG*: #524 (as reader); #952 (as fill-in editor when Don and Maggie Thompson actually took a vacation)

NOW READING: Byrne's *Fantastic Four*, Trimpe's *Incredible Hulk*, Miller's *Dark Knight* and *Daredevil*, the Wein-Wrightson run on *Swamp Thing*, Moore's *Mireacleman*, Baron-Rude's *Nexus*, and various Kirby-Ditko-Wood monster classics

AND WITHOUT PICTURES: Various books by Dennis Lehane, Jeffery Deaver, Michael Connelly, Bill Bryson, and Mark Bowden; just finished *Moneyball* by Michael Lewis. Avid collector of Bantam *Doc Savage* paperbacks.

THAT AND A BUCK WILL BUY YOU...: Relatives include Franz Gruber, who wrote the music to "Silent Night;" a second cousin who's a Hollywood and Broadway actress; and a lineage that has been traced to Ireland's Butler clan (rock on, Kilkenny Castle!)

ESCAPES FROM COMICS BY: Blazing Wisconsin's back roads on a 1988 Harley-Davidson Sportster; losing money at the card game Sheepshead; chairing the Illuminati-like Fish Club; taking on any challengers in tennis; jamming on a Yamaha bass; and spending too much coin on gashapons and DVDs

BRUSHES WITH GREATNESS: Contributed a joke to an Emo Phillips show in Green Bay; played tennis with NFL Hall of Famer Franco Harris; made a cameo in Beau Smith's *Parts Unknown* comic; takes full credit for 1994 San Diego comic con meeting in which Gene Simmons was nagged to get Kiss on the road with original members and makeup

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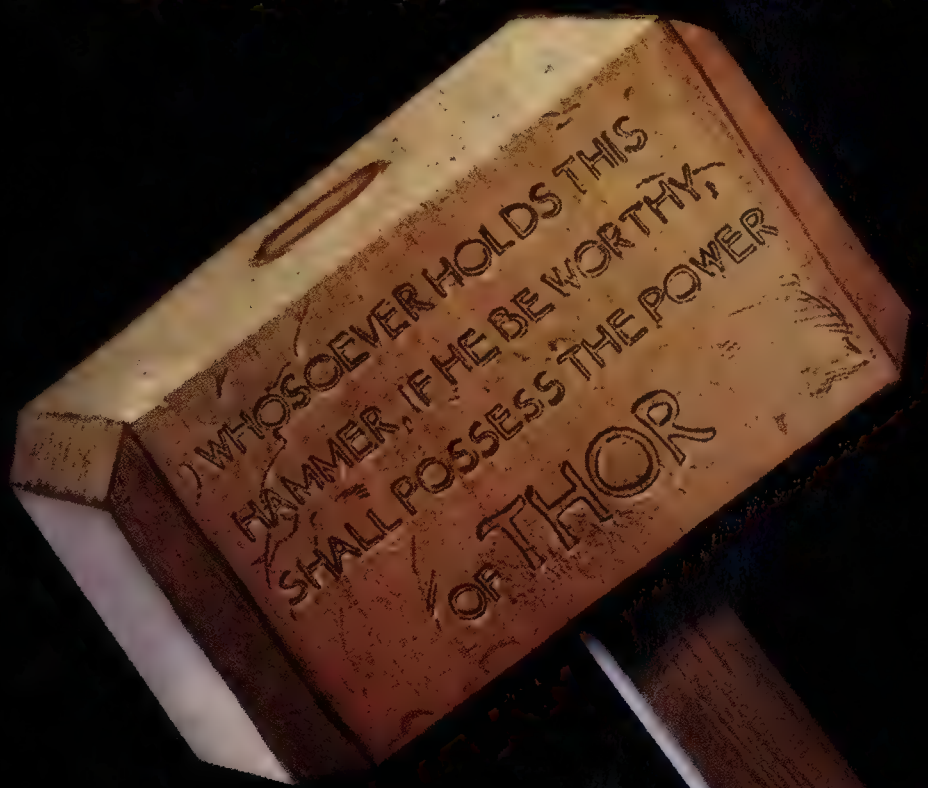

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Something epic this way comes

DC raises the stakes for its biggest event since *Crisis on Infinite Earths*

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"It's really a story of our heroes having to step it up a notch and retake the reins of being the world's greatest superheroes."
— Geoff Johns

by RAY SIDMAN

An event years in the making kick offs in October from DC Comics, and, if the buildup is any indication, repercussions will permanently alter the landscape of the DC universe. Writer Geoff Johns and artist Phil Jimenez have the daunting task of constructing the main *Infinite Crisis* title, though they are joined via tie-ins and the prologue miniseries by a slew of other creators. Johns and Jimenez spoke to ***CBG*** about the seven-issue *Infinite Crisis* — and even dropped a few hints as to the ramifications of the event.

The main players in this comics epic? Superman, Batman, and Wonder Woman — though the significant supporting cast, such as Nightwing, will be notable and impressive, as well.

According to Johns and Jimenez, the cast will include *everyone*. "*All* the characters are there," Jimenez told ***CBG***. "*Every* character gets a moment, characters you never thought you'd see get a good moment — which is part of our goal."

Fans first experienced the beginnings of *Infinite Crisis* last year, with *Identity Crisis*, as major secrets were

revealed and parts of the DC universe that had appeared a certain way for many years were suddenly put in a different light. And certain secrets — while revealed to readers — remain hidden to certain *characters*, such as Batman's having been mindwiped years ago when he tried to prevent a similar action taken against Dr. Light — and, as it turned out, *other* villains.

To prepare for such a major event, DC launched four mini-series this summer: *The OMAC Project*, *The Rann-Thanagar War*, *Villains United*, and *Day of Vengeance*. These series in themselves have spread out, with tie-ins from regular monthly titles, all to herald …

The coming

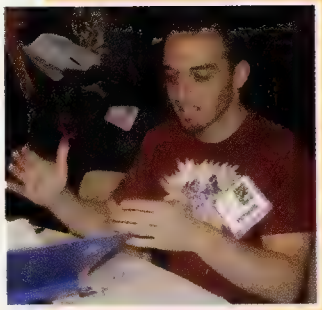
Plans for *Infinite Crisis* actually went back at least a couple years, according to Johns: "Dan DiDio asked me about two and a half years ago, if I wanted to do some kind of a big story. He didn't cite specifics but said, Do I want to do a big story in '05? I put two and two together, and it was pretty easy to see what it would be, and I said, 'Absolutely.' And I've been doing it ever since."

The research and knowledge of DC continuity required for such a task is no minor feat, but Johns and Jimenez said that they are up to it, though, in describing the process, both used the word "insane" — though both also commented that they've had fun of epic proportions in doing it.

Johns said, "I already love the DC universe, so the research isn't that difficult. It's really a lot of time and energy, trying to tell a great story: *That's* the biggest challenge. It's pretty daunting but it's really fun."

Jimenez echoed Johns, saying, "It required a lot of reference, a lot of talking, a lot of discussion with multiple editors about the way characters looked, about the way pages were laid out, about pacing a story, about interpretation. But what's amazing is how much fun it is — even, you know, at 3 a.m., before I got on my plane to come to the San Diego show, trying to finish this one page — and the production process is really, really fun."

While there was some revising as it went, there was no major adjustment, added Jimenez. "Certain characters' actions I interpreted differently than were intended, so there was some redrawing; expressions had to be changed."



"All the characters are there. Every character gets a moment, characters you never thought you'd see get a good moment — which is part of our goal."

— Phil Jimenez

Heralds of *Infinite Crisis*

The OMAC Project — Perhaps the most popular of the Infinite precursors, if for no other reason than it focuses on Batman. The Dark Knight has lost control of a satellite system that keeps tabs on Earth's metahuman population.

Written by Greg Rucka, art by Jesus Saiz.

Villains United — Lex Luthor is recruiting a legion of villains. Preparing to stand against them is another squad of six villains put together by Mockingbird.

Written by Gail Simone, art by Dale Eaglesham and Wade von Grawbadger.

The Rann-Thanagar War — This examines the alien worlds of the DC universe, specifically via Adam Strange, Hawkman, and a few of their friends, who intervene in a battle between the planets of Rann and Thanagar.

Written by Dave Gibbons, art by Ivan Reis and Marc Campos.

Day of Vengeance — No, Jean Loring is not gone; she was merely *away* at Arkham Asylum for a little while. Throw in The Spectre and the new Eclipso, and readers can watch this series redefine the (literal) magic of the DC universe.

Written by Bill Willingham, art by Justiniano, Walden Wong, and Livesay.

This was the first time Jimenez and Johns have worked together. "And that's amazing," Jimenez added, "because I've known him for years; we've long talked about working together; fans have wanted us to work together." Still, seeing the results of this project, Jimenez said he doesn't regret waiting. "I have to say I'm really glad that I waited for this particular project. It seems the project plays to both of our strengths; we're both really into it; the scripts are really great." What are those strengths? Jimenez said that both know the DC universe, and, when one of them doesn't know a specific detail, the other one does.

Johns agreed, citing Jimenez' knowledge of the DC universe old and new. "Phil was just the best partner in the world; he's been the best support I could've had."

Longtime fans will, of course, compare this event to DC's classic *Crisis on Infinite Earths*. Jimenez cited a specific facet of that event that had inspired Johns and him in creating *Infinite Crisis*. "The beautiful part of the original *Crisis* was that characters you hadn't seen in 20 years were there, being drawn and taken seriously and reintroduced to readers who might not have known them or had forgotten about them. So we get to do that for our generation, essentially.

Longtime fans will, of course, compare this event to DC's classic Crisis on Infinite Earths.

"It picks up on all these parts that have been laced into the DC universe throughout two years … and it's play-epic. It expands the entire universe — and it's a big universe. We cover, we expand, we use the room that we have."

The arrival

"All I know is that one of the things that pleases me about the first issue," said Jimenez, "is that it's different enough from the original *Crisis on Infinite Earths*. Obviously, that it stands on its own goes without saying. Fans of this sort of crossover will love it because we'll cover so many bases."

In today's pop-culture media, escaping the view of epic events as a trilogy can prove difficult, and Jimenez, likewise, offered that perspective. "I guess the easiest analogy is that *Infinite Crisis* is the final chapter in a grand trilogy that started officially with *Identity Crisis* and then has continued through the summer with all these mini-series and then will conclude in our book."

Ultimately, readers will consider whether the series presents "the DC universe as it should be," something that is also on the creators' minds. "We approached it with a knowledge of how it *should* be," stated Jimenez: "the plot and the characters. We both care about the characters very much … Some perceive that as a detriment, but we think it's actually a good thing, because it means we take *care* of the characters. We're not out to humiliate the characters. Characters that live, characters that die, characters that you think are really stupid: *All* end up having great moments, because we want to paint everyone in the best light possible.

"Even when you're talking about expendable characters, there's nothing like 'Oh, I hate that character, let's get rid of him.' It's all about how to make a good story, what would have the most dramatic impact, and how can we make any character look great before his or her final exit."

The vast expanse of *Infinite Crisis* presented another challenge to the art team: putting dozens of characters in a 32-page issue. Jimenez expressed his confidence that he could "cram 90 characters into one issue and not make it feel very crammed." He credited DC alumnus and crossover veteran George Pérez as a key inspiration for his own drawing style.

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More powerful than... Superman?

Supergirl returns in a new monthly series

"Apparently, she is more powerful than Superman, but that remains to be seen."
— Jeph Loeb

by **RAY SIDMAN**

She's back … in her own series, that is: Kara Zor-El — aka Supergirl — makes her return to newsstands on Aug. 10, thanks to the combination of writer Jeph Loeb and artists Ian Churchill and Norm Rapmund. That same day, DC issues *Supergirl* #0, a reprint of the story wherein Kara takes on the role of Supergirl, as told in *Superman/Batman* #19 (Apr 05), also by the same creative team.

Supergirl Images © 2005 DC Comics

Loeb, along with artist Michael Turner, first told Kara's story in *Superman/Batman* #8-13 (May-Oct 04). In that story arc, Loeb introduced her as a mysterious teen discovered by Batman in Gotham City, with ties to Wonder Woman, Darkseid, and — of course — Superman.

Loeb and Churchill talked with ***CBG*** about the new series and their visions of Supergirl.

With regard to the *Superman/Batman* storyline, Loeb described it as, "Kara Zor-El's journey from frightened visitor to taking the mantle of Supergirl. How she deals with that is the driving force of the new series."

So how *will* she deal with it? "She's a teenager," said Loeb. "She's impulsive and powerful and funny and curious and dangerous and a lot of other things we'll find out about. She is growing into this really cool young lady who brings a lot of trouble with her."

Adding to that formula is her power. Readers — and even creators — are wondering: How powerful *is* she, and could she be more powerful than her Kryptonian cousin?

Answered Loeb, "Apparently, she is *more* powerful than Superman, but that remains to be seen. Batman has a theory as to how that might be possible, but it has not been revealed up to this point. She has, to date, shown the same powers — although in *Superman/Batman* #19 it is unclear whether or not she is faster than he is. This is more of the fun of the series."

Meanwhile, Ian Churchill is handling part of the illustration for the project. He described the look he aimed for while drawing Kara as "cute-looking but athletic at the same time, with a hint of sexy." I guess most heroines fall into the whole good girl-bad girl stereotype, which I'm trying to avoid in the art.

"At the end of the day — along with Wonder Woman — Supergirl is one of the two major DC female icons and, as such, should be above pigeonholing. So I've kept within the boundaries of Mike Turner's redesign, which DC wanted from me. In fact, the only real addition I've made is that I've given her a cleft in her chin to emulate Superman and to further suggest her genetic relationship to him."

Churchill said he intends to draw for the series at least as long as Loeb is on board. Beyond that? "I guess I'd have to cross that bridge and see where I end up." For his part, Loeb said simply, "I'd like to stay on as long as they let me."

Fans consider what will come before inaugural issues are released, some with cynicism, some with hopes and excitement, some with curiosity.

Loeb provided insight into what the new series will bring: "If you like the tone and size of the stories in *Superman/Batman* — that's the idea here. When I knew I was leaving that book, I wanted a place to put all that power, all that joy of the DC universe. So, at least for the first six issues, she's going to be meeting lots of folks in the DC universe who will matter to her. There'll be some revelations about who she is to them, and it's *not* all good — but it's not all bad, either.

"Honestly, she's a brand new face on the DC horizon and she wears the 'S.' That means folks are instantly going to have an opinion about her: both inside the comic and as the reader. Some people will love her; others won't — but the series is about the joy of being Supergirl."

"Some people will love her; others won't — but the series is about the joy of being Supergirl."
— Jeph Loeb

Does that joy include a ride through the impending *Infinite Crisis*? Given its August release, *Supergirl* starts prior to that long-heralded event. Loeb said the book starts in "real time" — "meaning everything is happening *as* it's happening." However, he added that the first half-dozen issues take place "in a very short amount of time." As a result, Loeb said, "while *Crisis* is going on, at a certain point we'll be behind that story and then catch up into it." He joked, "I've got Geoff Johns [writer of *Infinite Crisis*] in the next office over, so I don't screw it up *too* much!"

DC characters © 2005 DC Comics

from the Max Fleischer cartoons.

There was a certain kind of humanity to him in those works that I think was missing from the years of evolution when the character went through many different artists' hands. When I worked on Superman, I wanted to resuscitate that from where the humanity had lain dormant within the character and pull it back out through my painting.

CBG: *Who are your favorite comic-book writers?*

Ross: My favorite comic-book writer has always been Alan Moore and I will always lament the fact that I never got the chance to work with Alan.

It doesn't seem likely that we ever will get paired on anything. Though he's not retired, *per se*, I don't think he feels he needs to do a commercial project to satisfy anyone but himself.

In a weird way, I'm working with people I enjoy working with, but it's that aspect of — Well, nobody, to me, holds a candle to Alan.

I shouldn't say that without saying that there are many, many *other* writers I respect, and there are many other writers I've worked with and would like to work with — people like Paul Dini and Jim Krueger and Kurt Busiek, plus I've made acquaintance with Geoff Johns, whom I am working with on JSA stuff.

There are future things I may work on with other talented writers.

CBG: *What do you think of the current state of the comic-book industry?*

Ross: We're definitely in a very exciting time. I keep a very critical eye on a lot of the little choices that are made, especially on things that are very destructive to characters. I feel very affected by a mainstream character that has existed for many years getting killed — or, worse, getting molested.

Ultimately, I am enjoying the creative liberties that have been taken and seeing people trying harder. I know they are trying hard at DC to develop an event next year that has ramifications for years to come.

There are things that I've been in on, to speak on, that have me *very* upset, and then there are other aspects of developments I should applaud. It is definitely not a quiet time in comic-book history.

CBG: *Where do you see yourself, and comic books, in 10 years?*

Ross: I really hope I'm still making comic books in 10 years. I just hope I have a few breaks along the way so I don't kill myself. *[Laughs]*

I really enjoy comics, and my ultimate hope is that comic books continue and mature and get better. Not necessarily mature in the terms of *subject matter* — but mature in the way that the business is done, that we find a stable place for the comic-book market in the greater marketplace at large.

We know that comic books are the basis for money that is made throughout licensing and other related media, with movies and such. Comic-book ideas, concepts, and material are grafted onto some of the stuff that makes the *biggest money in America* — so why is it that comic books seem like the misbegotten stepchild?

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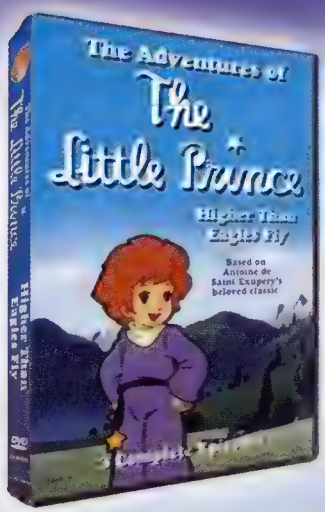

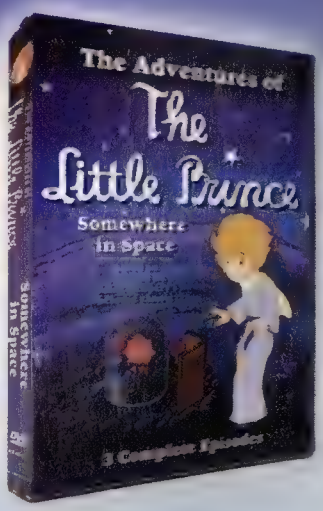

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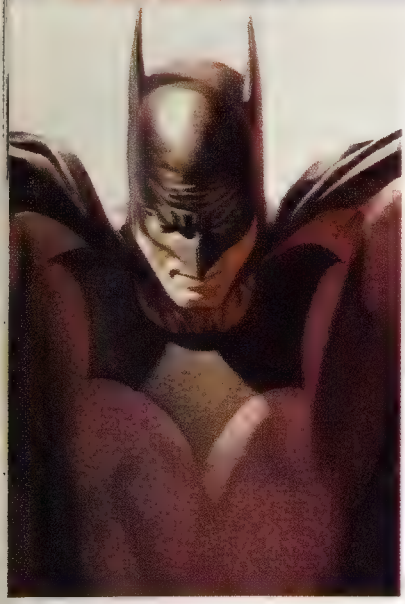


When they make a new movie now, they pull an idea that is straight out of the comics, deriving influence either from the most recent writers or writers who are 20 years gone.

CBG: *How did your deal with Upper Deck come about?*

Ross: They had asked before to get me to do the cover art for their Vs. System games; at that time, I was asked to do a comparison piece, the *DC Trading Card Game* matching piece to the *Marvel Trading Card Game* piece. But it didn't come together then.

So a year later, when they were doing the next set of expansions, they came to me, and I'm doing both the *DC TCG* and *Marvel TCG* matching versions. It put me in touch with Mark Irwin at Upper Deck Entertainment, who is the creative art director there, and we ended up talking about other stuff going on, especially with what Upper Deck was going to do with licensing Marvel-related material.

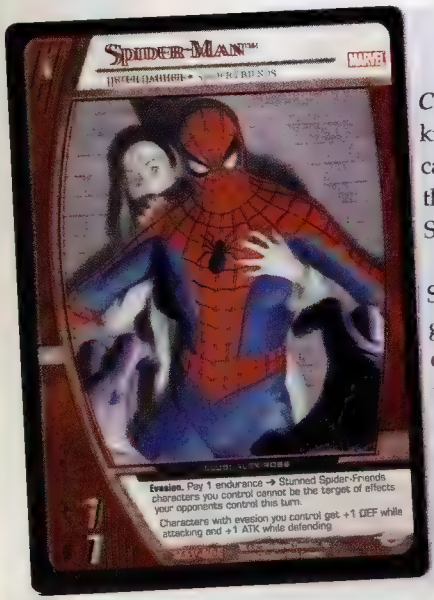
At the time, I had no other licensed material in development with Marvel comic books — so the only Marvel products I have right now are coming through the trading-card game and the new Upper Deck Fine Arts Collection.

Right now, the art will just be on the packaging: on the card packs and on the display box — Upper Deck is getting a lot of mileage out of the different characters that were on the big Marvel and DC illustrations. Right now, I won't have any art on the cards themselves, but I will be doing some card art eventually. I've done an Aquaman card already and will do some others for the *Justice League DC TCG* set.

CBG: *What print products are you working on with Upper Deck Entertainment?*

Ross: We are doing lithographs and giclées, similar in part to what I've done before with Warner Brothers and Dynamic Forces. The first lithograph will be out in early August. The packaging art from the Marvel Avengers set is only the first lithograph in the series — just the tip of the iceberg, really. There are many ideas on the table.

We've talked about doing a Spider-Man and Spider-Woman piece, given that she is back and in the New Avengers now; stuff like that can be tremendous fun. Giclées [high-resolution inkjet prints] are something I've been working with for quite a while now, as the process has been in vogue for the last 10 or 15 years. A lot of the stuff I did for the Warner Brothers Studios stores were giclées. Nothing is set in stone, as to size and quantities, but much will be consistent with what I have done before. I am exclusive with Upper Deck for these kinds of products for Marvel characters; the Justice League packaging art might be released as a litho, but that would be with the DC license holder.


SPIDER-MAN
MARVEL
Evasion. Pay 1 endurance → Stunned Spider-Friends characters you control cannot be the target of effects your opponents control this turn.
Characters with evasion you control get +1 DEF while attacking and +1 ATK while defending

Alex Ross on sins past... and present

"I also did the art for the Upper Deck Employee 'bonus cards,' " Ross told *CBG*. "I've lamented the fact that not enough people are going to see that and know what that represented to me. The Spider-Man and Gwen Stacy art on this card was a *direct* reaction to the recent brutalizing of the Gwen Stacy character [in the 'Sins Past' storyline in *Amazing Spider-Man*.] I wanted to show my support for Spider-Man protecting her memory from the damage that was being done to her.

"I took that in particularly strong offense, so, when the offer came to do a Spider-Man card, I asked if I could do a piece like this. I didn't expect that it was going to shake the world's foundations — but I wanted to throw my statement out there; I just don't like it when people get rude with the characters. It's an unfortunate trend, one of the things that I don't like about comics these days.

"While I said it was an exciting time in the comic-book industry, it's actually exciting and *terrifying* at the same time, because it seems like there's no standards for decency. I think decency applies even when you are brutalizing a character that, albeit fictional, is something that existed for decades and is embraced by so many people."

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CBG: What about busts and statues?

Ross: Busts have been started in earnest. There are a couple things I was working on separately with some sculptors I work with, and they are continuing the motif of the large life-sized heads that I'd done before with Dynamic Forces. The heads aren't based on the illustrations from the Avengers painting or even one illustration, *per se* — they are ultimately based on my overall design directive. They look like my style of work, as if my hand guided the hand of the sculptors.

The first two statues in the Upper Deck Fine Arts Collection will be Thor and Silver Surfer. They will be busts, heads from the collarbone up. Lou Cella is sculpting Thor, and Larry Mallott is sculpting Silver Surfer. They will be released in 2006, though no dates are scheduled firmly yet.

There are other ideas I have for busts, that I want to try to do, that are very ambitious. There are so many great characters out there that I certainly think are "bust-worthy." I love the idea of doing these busts at a life-size scale, with the quality and realism that can come through with that. Depending on how well it goes, there are quite a few characters to pick from. I took great pride in the Hulk bust I did earlier, because I wanted his scale to be so much larger than the other figures in the line. That's one of the things I have ambition for, with this life-sized line: to keep everything in the proportion and scale the characters would be, as best as we can get.

I don't think a bust of Galactus would be good idea for this line, considering the scale issue. *[Laughs]* Actually, though, one of the things we are talking about is a litho of Silver Surfer and Galactus together, that hopefully we could do to tie in with the Silver Surfer bust, when it comes out.

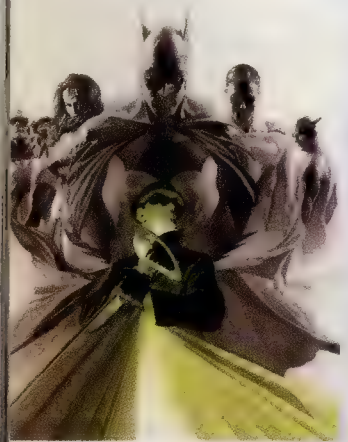
CBG: Will you do any products based on Marvel's Ultimate universe characters?

Ross: I am not likely to be involved with anything based on the Ultimate characters.

While I read a lot of the Ultimate stuff, I'm an old-time fanboy and I believe in the characters in their pure forms. I think that there are interesting things being done in the comics with the Ultimate versions, but — and I hate to say it's a "new generation" kind of thing — it's more like I just think you can never replace the classic versions of these characters.

And that's the kind of stuff I want to reinforce the worthiness of, which is why I want to devote my time to classic interpretations that people will get from my paintbrush. Unless, of course, it is *me* redesigning it, which means that it is all OK. *[Laughs]*

Justice — Alex Ross style!



"This is what I spend the majority of my time on. It is a long Justice League series that is positioning in a serious form a gathering of their greatest, classic DC villains against The Justice League. Villains like Luthor, Brainiac, Joker, Riddler, and a huge number of the most classic DC villains ever put together going up against The Justice League in a world-conquering plot of sorts.

"It is an extension of the last graphic novel I did for the JLA and illustrated all by myself, but I wanted to do a more traditional comic-book series — and, given the production time and delivery time, it's always been problematic for me painting everything. I'm working with my *Earth X* team in a much more in-depth way than ever before by painting over the pencils of Doug Braithwaite, who pencils every 28-page issue, which I finish in painted form. I am doing the covers myself.

"It is a 12-issue bi-monthly series, so it will take a little while to get done; as it is, I'm finishing up the third issue as we speak."

For more information on *Justice*, go to www.CBGXtra.com.

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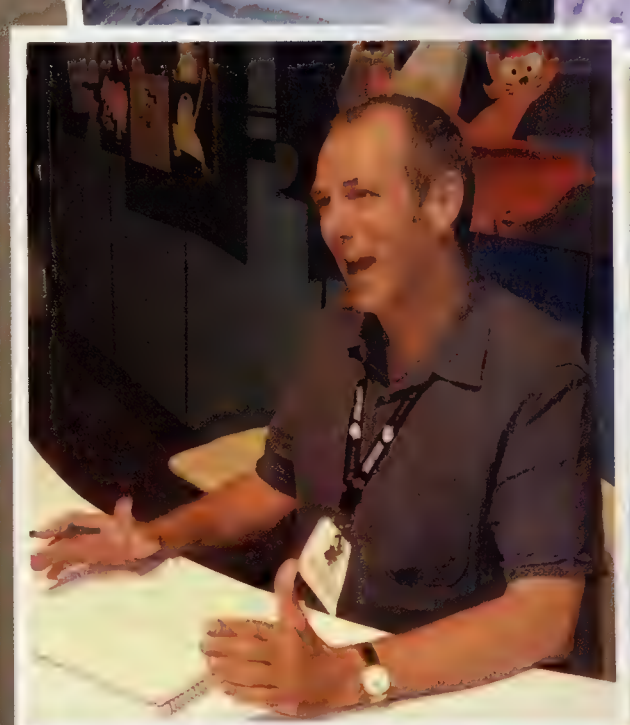


Smiling at the show

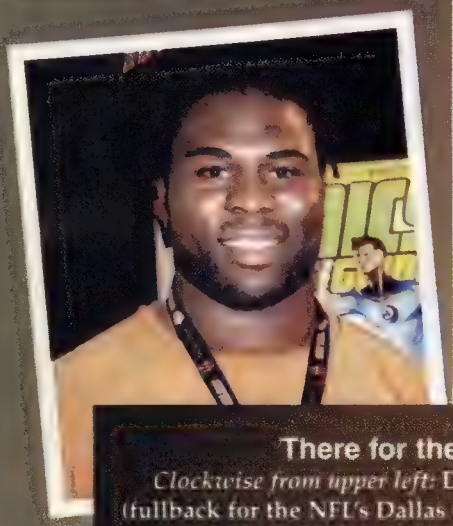
Top to bottom, left to right: Jeph Loeb of *Supergirl* and more posed for fans with *Serenity* Director Joss Whedon at the DC booth. Writer-artist Dave Gibbons won an Eisner Award for Best New Graphic Album for his *The Originals*. Paul Dini (of *Batman Adventures*, *Jingle Belle*, and *Lost*, to name a few) appeared with his fiancée, magician Misty Lee (not to mention Rashy and SuperRica, who seem to be sock monkeys), as they headed out to look at sand castles.

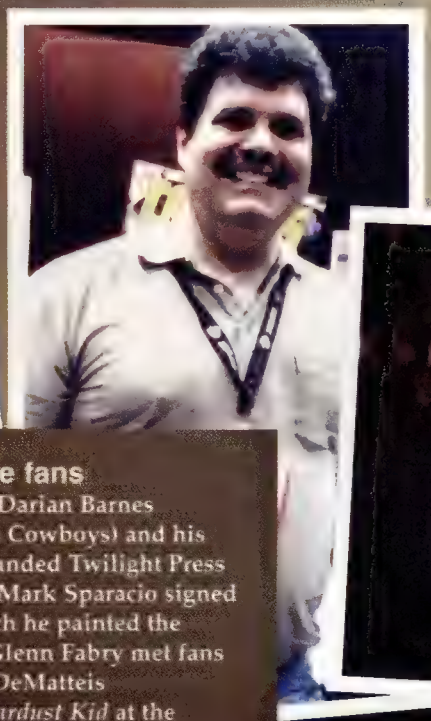
Photos by Maggie Thompson, Ray Sidman, Karen O'Brien, Kathy Li

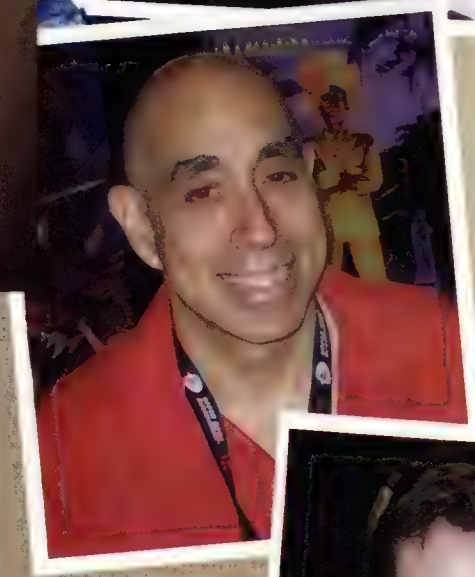
Showing off comics and more

Clockwise from upper left: Rich Kodomski's eye surgery worked, and he attended to promote his latest book. Mort Todd (right) shows George Gladir Craig Shutt's *CBG* #1605 article on Madhouse, for which Gladir worked. Bill Cole showed off his newest item: Life-X-Tenders Plus. Heritage's Ed Jaster displayed one sample of the firm's amazing find of Golden Age original art. Andrew Pepoy dropped by the *CBG* booth to provide a peek at an upcoming feature he's preparing for Archie Comics; can you tell who's returning? Lamont Larson (right) is known to generations of comics collectors because of the pedigree excellence of the comics he amassed during the Golden Age, and CGC Senior Grader Mark Haspel certified his signature on a Larson Pedigree issue, then gave it to the pioneer collector.

COMIC-CON 2005







There for the fans

Clockwise from upper left: Darian Barnes (fullback for the NFL's Dallas Cowboys) and his partner, Joshua Goldfond, founded Twilight Press to produce their comic book. Mark Sparacio signed copies of *CBG* #1608, for which he painted the cover. Veteran Vertigo artist Glenn Fabry met fans at the DC booth. Writer J.M. DeMatteis autographed copies of *The Stardust Kid* at the Desperado Publishing booth. Richard Moore promoted *Boneyard* and *Short Strokes* at the NBM booth. Chaos Comics founders Joe Hovorka (left) and Andy Eaton (right) were joined by model Darrkraven at the Devil's Due booth, promoting its relaunch of the Chaos line. Stan Lee (left, of Pow! Entertainment) signed while Maggie watched.

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MARVEL

Animation writer Dwayne McDuffie

An unlimited character

by ANDREW SMITH

As all rabid Bat-fans know, *Batman: The Animated Series* exploded on America's TV screens in 1992. It was a cartoon Dark Knight never seen before, with sophisticated scripts, genuine characterization, terrific voice acting, and a groundbreaking art style called "Dark Deco" (which worked backward from a black background, instead of from a white one). *Batman: The Animated Series* continued in various forms through 1997, earning an Emmy and delirious praise from critics and fans alike.

Justice League and Justice League Unlimited ™ and © 2005 DC Comics and Cartoon Network

One of the primary agents behind the success of *B:TAS* was writer and producer Bruce Timm (along with talented folks like Alan Burnett, Rich Fogel, Paul Dini, and too many others to name), who continued with *Superman* (1996-2000), *Batman Beyond* (1999-2001), and, in a dream come true for comics fans, *Justice League* (2001), which morphed into *Justice League Unlimited* after two seasons.

Justice League featured the comic-book JLA's "Big Seven" with one alternate (for Aquaman): Superman, Batman, Wonder Woman, Martian Manhunter, Green Lantern, Flash, and Hawkgirl. The actual air time was a half-hour (with commercials), with stories that always continued into two (and sometimes three) parts. *Justice League Unlimited* expanded the scope to include jillions of other DC characters while, almost perversely, contracting into stand-alone 30-minute shows.

Justice League Unlimited is the climax to what fans have begun to call the animated "Timmverse" (since he's been a prime mover on all the shows), which has kept a consistent continuity from series to series. And, while *JLU* shows are only 30 minutes long, the episodes are so interconnected by subplot and characterization that they can almost be seen as a single, mammoth, ongoing story.

Into this firestorm of creativity came Dwayne McDuffie in 2002. This was a welcome addition, since McDuffie is famed in comics circles for a large body of work (including being Editor in Chief of the revolutionary Milestone Media Inc., 1993-97) and among animation fans for *Static Shock* (2000-04), a character he co-created for Milestone.

Over the next couple of years, McDuffie emerged as the main writer (and a producer) on *Justice League*. The current storyline is mostly his — involving the League's temptations of power (carrying over themes from the frighten-

ing "A Better World" episode) and an ongoing struggle with Project Cadmus (headed by Professor Hamilton from *Superman*), Amanda Waller, Task Force X (known to comics fans as Suicide Squad), and Lex Luthor (who, comics fans take note, is running for president). (See sidebar for McDuffie's JL credits.) This disturbing, sophisticated, riveting storyline has catapulted McDuffie into the forefront of a superstar creative team, which is no mean feat.

And which made him the man I wanted to talk to about the animated Justice League. McDuffie patiently and generously answered a host of questions — about twice as many as I usually ask in an interview, because even jaded journalists can become gushing fanboys in the right circumstances.

CBG: *This season wraps up with "Divided They Fall" and "Epilogue," both written by you.* ***Justice League Unlimited*** *was recently renewed for a fifth season (counting the two* ***Justice League*** *seasons), so why the ominous names? Did you expect the series to wrap up with Season 4?*

McDuffie: I don't know about the first season, but, since I've joined the staff, we've written every season as if it were the last. "Star-crossed" of Season 2 and "Divided We Fall" this season were both written as series finales. "Epilogue" is special; without giving anything away, we consider it a bookend to the entire DC animated universe that began with "On Leather Wings," the first episode of *Batman: The Animated Series*, and continued through *Superman, Batman Beyond*, and *Justice League*.

CBG: *Will the format alter for Season 5 as it did in the past?*

McDuffie: I'd guess that the format would stay the same: half-hours, probably the same mix of old and new characters. Then, again, our marching orders might be completely different.

CBG: *How did you become involved in* ***Justice League/Justice League Unlimited****, and how and when did you become a producer? How did you transition from comics to animation in the first place?*

McDuffie: I worked in comics for years, as a writer and/or editor for Marvel, Harvey, Acclaim, and a bunch of other companies. Eventually, some friends and I started our own comic-book company, Milestone Media. DC distributed about a dozen of our titles, including a comic I co-created called *Static*. Years later, Kids WB bought an animated series based on *Static* called *Static Shock*. One of the producers was Alan Burnett, an architect of the *Batman* series and perhaps the most talented TV writer I've ever met. He gave me a shot at doing a script for *Static Shock*, and it worked out pretty well, so he gave me some more.

Justice League's offices are on the same floor, and the guys are all friends, so when Paul Dini couldn't finish a *Justice League* script because of a minor injury, my name came up as someone who could step in. Rich Fogel hired me, and the outline he and Paul wrote was so good, it was the easiest money I ever made.

The *Justice League* guys were happy with my script, gave me a couple more to do that season, then asked me to come on board as a story editor in Season 2. In Season 3, I was bumped up to a producer.

CBG: *What's it like for you to write* ***JLU****? Is it a dream come true or just another job?*

McDuffie: It's a terrific job and definitely a career highlight. The level of creativity, artistic ability, and just plain excellence in craft of everyone on this show is incredible. Everyone is so good at their jobs that it frees all of us to try and push the envelope of what's generally considered possible.

Everyone is so good at their jobs that it frees all of us to try and push the envelope of what's generally considered possible.

CBG: *How is that you're basically writing the entire second half of this season? Is this storyline something you've been itching to do?*

McDuffie: That was an accident. The storyline was so complex and convoluted we knew we would have to do most of it on staff. A combination of short deadlines and the loss of Story Editor Stan Berkowitz late in the season (Stan got a job on a really cool show in Europe, where they force him to take trips to London, Paris, and Venice, and eat rich food) pretty much left me as the only person who had a chance of hitting the deadlines.

In retrospect, I'm glad I did it but I really missed Stan and our ace freelancers like Bob Goodman and Mark DeMatteis (*Formerly Known as the Justice League, Moonshadow*). When you have guys that good, you want to use them on the big stories.

CBG: ***Justice League Unlimited*** *has featured or had cameos from a number of interesting but odd choices from the DC universe: a lot of "Justice League Detroit" (Vibe, Vixen, Steel), The 7 Soldiers of Victory (Vigilante, Shining Knight, Crimson Avenger), some lesser-known JSAers (Stargirl, Atom-Smasher, Johnny Thunder and the Thunderbolt), some former Charlton characters (Captain Atom, The Question), B'wana Beast (what th-?) and even, of all the Starmen in DC's history, the Prince Gavyn version from the '70s, who in the comics wasn't initially part of the DC universe! (See sidebar of DC characters on* ***JLU****.) These are some unusual choices — can you tell me why they were selected or whose idea it was? Is there some underlying concept?*

McDuffie: I wish I had an interesting answer for you, but it's really just a combination of who various staff people wanted to see animated and who was actually available to the show.

CBG: *Which, apparently, doesn't include Blue Beetle. The rumor is that his rights are tied up elsewhere, possibly dating back to the original radio show. What's the story on Ted Kord?*

McDuffie: I don't know the details, just that we were told by DC Comics that he wasn't available to the show.

CBG: *Speaking of unusual choices, a lot of your recent episodes have focused on The Huntress (voiced by Amy Acker, "Fred" Burkle on **Angel**) and The Question (voiced by Jeffrey Combs, Weyoun on **Star Trek: Deep Space Nine** and Scarecrow on **Batman: Gotham Knights**). Is that a factor of story dynamics, or are you just fond of them? Or both? And do you see them as a couple in the romantic sense?*

McDuffie: Well, they're definitely a couple. Bruce Timm refers to it as the inexplicable relationship between the homecoming queen and the creepy nerd. That's about right.

Question seemed special from the first script. About halfway through the first recording with Jeffrey Combs, I looked over at Producers Bruce Timm and James Tucker and said, "Let's just do *The Question Show* from now on, OK?"

They both felt this was perhaps a bit radical but agreed that we should do more with Question. He's a great character, and his mindset made him perfect for our Cadmus storyline. Since Huntress was involved with Question and was a pretty cool character in her own right, she got extra play, too.

CBG: *Maybe Beetle wasn't available because they knew (**Spoiler Warning**!) he was going to be killed in **DC Countdown**. Anyway, a number of ongoing subplots have piqued fans' interest, like the hint of romance between Batman and Wonder Woman and a growing rift between Superman and Batman. Are these story points that are leading somewhere or are they "just" characterization? How did they come about? Will the Bruce-Diana hook-up be pursued? My wife, in particular, wants to know **all** about the mushy stuff!*

McDuffie: Romance is a part of life. Our heroes are attractive, dynamic characters who work closely together in life-and-death situations; it should be no surprise that they're occasionally attracted to each other or that they sometimes form even closer emotional bonds. Short answer: I'm all about the mushy stuff.

Superman and Batman don't have a growing rift, just an honest disagreement. Underneath it all, Superman and Batman are closer than most brothers.

Dwayne McDuffie JL/JLU credits

- "The Brave and the Bold Part 1" (Script. Story by Paul Dini and Rich Fogel)
- "The Brave and the Bold Part 2" (Script. Story by Paul Dini and Rich Fogel)
- "Ultimatum" (Story. Script by J.M. DeMatteis)
- "Wake the Dead" (Script. Story by McDuffie and Bruce Timm)
- "The Once and Future Thing: Weird Western Tales Part 1" (Writer)
- "The Once and Future Thing: Weird Western Tales Part 2" (Writer)
- "Fury Part 1" (Script. Story by Stan Berkowitz)
- "Metamorphosis Part 2" (Script. Story by Len Uhley)
- "Maid of Honor Part 1" (Writer)
- "Maid of Honor Part 2" (Writer)
- "The Terror Beyond Part 1" (Writer)
- "The Terror Beyond Part 2" (Writer)
- "Hereafter Part 1" (Writer)
- "Hereafter Part 2" (Writer)
- "Wild Cards Part 1" (co-written with Stan Berkowitz)
- "Wild Cards Part 2" (co-written with Stan Berkowitz)
- "The Doomsday Sanction" (Story. Script by Robert Goodman)
- "Task Force X" (Story. Script by Darwyn Cooke)
- "The Balance" (Script. Story by Stan Berkowitz)
- "Clash" (Story. Script by J.M. DeMatteis)
- "Hunter's Moon" (Script. Story by Stan Berkowitz)
- "Question Authority" (Writer)
- "Flashpoint" (Writer)
- "Panic in the Sky" (Writer)
- "Divided We Fall" (Writer)
- "Epilogue" (Writer)

We work on scripts nine months to a year in advance, so we didn't know what the comic-book guys were planning.

CBG: *The last half of this season seems to be building to a crescendo. Some of this mirrors events in the comics, but all of it is fairly untrod territory, fairly sophisticated material for a "cartoon." Was there a deliberate decision to move the series toward a more adult sensibility? What can you tell me about the decision to follow up on the Justice Lords storyline (from "A Better World"), and what you're trying to say with it? I'm not asking for spoilers, just an idea of the thinking behind doing it — and maybe a hint of what we can expect.*

McDuffie: We work on scripts nine months to a year in advance, so we didn't know what the comic-book guys were planning.

Our storyline grew organically out of the characters and conflicts that already existed in the show. I think challenging our super-sized Justice League with overwhelming power can be fun, but we've done it before, a lot. This time we wanted them to challenge themselves, with the temptations of power, with their own unique combination of hubris and self-doubt.

I don't think real heroes are people who always know what to do and simply do it. I think a hero is a person just like you or me, well-intentioned but sometimes mistaken — the difference is, when it counts, if only for just that moment, heroes reach down deep into their core and do the right thing, despite the risk or personal cost.

CBG: *The episode "Once and Future Thing" brought in Static, a fan favorite. Was that your idea? Will we see more of Static in what remains of* ***JLU****? And any chance of other Milestone characters?*

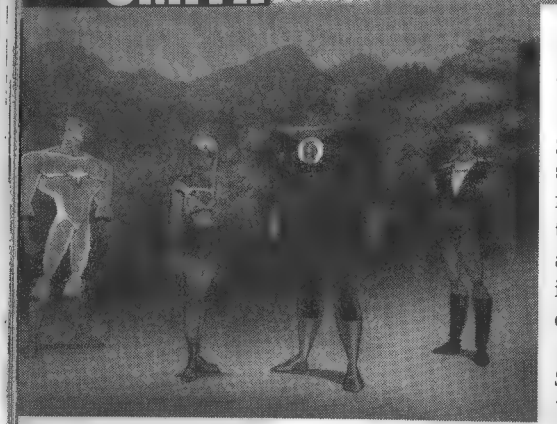
McDuffie: Actually, Bruce Timm came up with the idea while we were coming up with a cast for the Future JLU. I was thrilled to do it, though.

I doubt Static'll be back on *JLU* in the near future and I'm sure there won't be any other Milestone characters on the show. I've got some hopes for new Static solo adventures, but all that's so early in the planning stages it's premature to talk about it.

CBG: *When I announced on my message board (**www.captaincomics.us/forums**) that I was slated to interview you, the fans, as they say, went wild. I was inundated with questions, which I promised to ask while I had you on the "phone." Let me summarize a few by asking, " Will we see any more of The Brain and M'sieu Mallah, the* ***Batman Beyond*** *future, anything leading to the birth of Warhawk (the son of Hawkgirl and Green Lantern from 'Once and Future Thing' and* ***Batman Beyond****), the Green Lantern Corps, or any of Flash's Rogues Gallery? Are there other characters we've seen before we can expect to see again?"*

McDuffie: You'll see about half of this stuff, although not the way you might expect.

CBG: *Other characters that come up frequently are The Legion of Super-Heroes, Metal Men, the Ronnie Raymond Firestorm, Outsiders, Plastic Man, Teen Titans (from their own show or not) and some more prominent members of the JSA. Any of*



these characters in the works?

McDuffie: I can't give you a straight answer; how about a merciless tease? More than one of these characters is in the works, in some fashion or another.

***CBG:** From **Robert Staeger** of **Edison, N.J.**: "Is there a character you've been looking for a way to include (or spotlight) that hasn't had a chance to appear yet? What is it about that character, should he or she exist, that's attractive to you, and what's keeping him or her off-screen?"*

McDuffie: Well, we finally got permission to use Captain Marvel, if only for the one time ("Clash"), so I'm pretty much cool.

I'd like to give Doctor Light some more screen time; I like her design. We haven't managed to work out a proper story for either Firestorm or Plastic Man so far.

***CBG: John Simcoe** of **York, Penn.**, pointed out on my message board that Waverider is being included in the JLU action figures and has been seen in cameo. Does that presage some reference to the Hawk-Monarch business or The Linear Men? Will Waverider actually appear on the show?*

McDuffie: Big fat red herring. Somebody liked his design and put him in the big group shot. Later, I took advantage of his (and Hawk and Dove's) presence to misdirect hard-core fans into thinking we might be building up to the Armageddon 2000 storyline from the comics. Better they thought that than guess where we were *really* going.

***CBG: Chris Fluit** of **Brooks, Alberta,** had a lot of questions! Here's the first: "Which character or characters have been the hardest to write?"*

McDuffie: I used to say Wonder Woman; now, for the same reason, I say Superman. Both of them are so iconic that if you give them the slightest bit of personality, half of their fans will love it, the other half will hate it.

***CBG:** "Which character or characters have been the easiest to write?"*

McDuffie: Shayera (Hawkgirl) is easiest. She's just a brilliantly constructed character, with her emotions right out there in the open. She's warm, intelligent, strong, and direct. If you're fighting, she's your worst enemy; if she's on your side, she's the best friend you can have. Any scene she's in will never stall, because her presence makes things happen. Question and Flash are the most fun to write, though.

***CBG:** "What's your favorite **JLU** story that you've written?"*

McDuffie: "Maid of Honor," because that's when I really figured out how to do a Justice League script.

***CBG:** "What's your favorite **JLU** story written by someone else?"*

McDuffie: So many of them: "A Better

Hawkgirl's just a brilliantly constructed character, with her emotions right out there in the open.

Who's in the JLU?

That's a good question, since it's not always clear. But, if a character has been seen hanging out on the Watchtower, even in cameo, I consider him or her a definite member. Others … well, judge for yourself:

- **Aquaman:** Probably. He has allied with the League in six episodes. He's likely only part-time, what with being a king and all.
- **Atom-Smasher:** Member
- **Aztek:** Member
- **The Atom:** Member
- **Batman:** Member (but described himself in "Panic in the Sky" as "part-time")
- **Big Barda:** Maybe — and certainly in the future. She allied with the League in only one episode ("The Ties That Bind") but was shown in *Batman Beyond* to be a full-time member 50 years from now ("The Call").
- **Black Canary:** Member
- **Blue Devil:** Member
- **B'wana Beast:** Member
- **Booster Gold:** Member
- **Captain Atom:** Probably. (He turned against the League in "Question Authority" and "Flashpoint" but was back on the Watchtower defending against Galatea and the Ultimen clones in the following episode, "Panic in the Sky." Presumably, all is forgiven.)
- **Captain Marvel:** Ex-member. Resigned after being disillusioned by Superman's behavior in "Clash."
- **The Creeper:** Member
- **Crimson Avenger (Lee Travis):** Member
- **Crimson Fox:** Member
- **Etrigan the Demon:** Probably — at least as Jason Blood. He allied with the League in four episodes and had a cameo on the Watchtower in "Initiation."
- **Dr. Fate (Kent Nelson):** Member
- **Dr. Light II (Kimiyo Hoshi):** Member
- **Dr. Mid-Nite (Charles McNider):** Member
- **Elongated Man:** Member
- **Fire:** Member
- **Flash (Wally West):** Member
- **Green Arrow:** Member
- **Green Lantern (John Stewart):** Member

World," "Legends," "Kids Stuff," "Fearful Symmetry," "For the Man Who Has Everything." I really like the show; there are a lot of great episodes.

CBG: "Are there any episodes that didn't work as well as you would've liked?"

McDuffie: Almost every single one. Looking back, I can always see something I should have done differently or simply wish I had done better.

*CBG: "**JLU** has adapted some stories that were previously told in the comic books. Are there any other comic-book stories that you would like to see adapted for **JLU**?"*

McDuffie: It's very hard to adapt modern comics; the stories are just too long. It's generally more fun to come up with new stuff, anyway. On the other hand, I'm sure, 10 seconds after I mail this off, I'll think of three stories I'd like to adapt.

*CBG: Rising comics pro **Robert Bienvenu**, of **Baton Rouge, La., (SPX 2003, SPX 2004, Young Geeks in Love**) asked, "How do you balance bringing in DC universe elements for the fans and keeping the show accessible to non-comics readers? Do you ever get a chuckle over throwing the fans a curve by bringing in DC universe story elements and then taking them into unexpected directions?"*

McDuffie: Comic-book fans are a very small percentage of the audience, and, while I love to throw Easter eggs in for nerds like us, the important thing is to keep the show accessible for the general audience. I find comic-book fans get confused about the show's characters and storylines much more often than people who don't have preconceived notions about this stuff.

*CBG: From **Mark Ogilvie** of **New England**: "Why is there such a big support staff in the JL satellites? What do they all **do**?"*

McDuffie: Maintain the Watchtower facilities and spacecraft, monitor news, police band, and sensor data from all over the Earth. Make lunch and do the dishes.

CBG: What does the future hold for Dwayne McDuffie? What are your upcoming plans and projects?

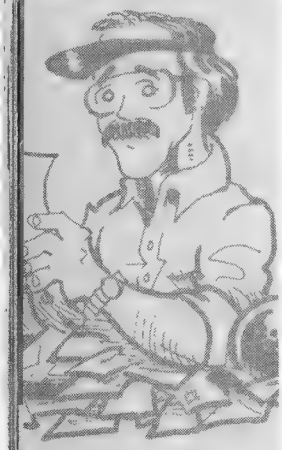
McDuffie: Unemployment and oblivion. Right now I'm doing the script for a videogame and a pilot for a new cartoon. I'm not allowed to talk about the details of either, quite yet. I'd love to do comics but I haven't been able to get any assignments for years.

*CBG: One last question from the message board. **KSWolf** of **Pittsburgh, Penn.**, asks: "Can you please write a fight scene between Hawkgirl and Vixen, that ends with both of them getting their clothes ripped off and having to spend the rest of the episode naked?"*

McDuffie: I gotta say, not much of a chance there.

CBG: And when the subject of nekkidness comes up, it's time to end the party.

- **Gypsy:** Member
- **Hawk and Dove (Hank and Don Hall):** Members
- **Hawkgirl (Shayera Hol):** Member. She quit at the end of "Starcrossed" (as the League was debating her expulsion) but rejoined with "Wake the Dead" and has been in virtually every episode since, albeit without her Thanagarian uniform.
- **Hourman (Rex** or **Rick Tyler):** Member
- **Huntress (Helena Bertinelli):** Ex-member. Was expelled in "Double Date" for willingness to kill.
- **Ice (Tora Olafsdotter):** Member
- **Martian Manhunter:** Member
- **Metamorpho:** Member
- **Mr. Miracle:** Maybe. He allied with the team only twice ("Twilight," "The Ties That Bind"). But, if Barda's there, he probably is, too.
- **Mr. Terrific (Michael Holt):** Member
- **Nemesis (Tom Tresser):** Member
- **Obsidian:** Member
- **Orion:** Member
- **The Question:** Member
- **The Ray:** Member
- **Red Tornado (android):** Member
- **Rocket Red:** Member
- **Sand (Sanderson Hawkins):** Member
- **Shining Knight** (and **Winged Victory):** Member
- **Starman (Prince Gavyn):** Member
- **Stargirl (Courtney Whitmore):** Member
- **Steel II (Hank Heywood):** Member
- **Steel III (John Henry Irons):** Member
- **S.T.R.I.P.E.:** Member
- **Superman:** Member
- **Supergirl:** Member
- **Thunderbolt** (and **Johnny Thunder):** Members
- **Vibe:** Member
- **Vigilante (Greg Sanders):** Member
- **Vixen:** Member
- **Waverider:** Member
- **Wildcat:** Member
- **Wonder Woman:** Member
- **Zatanna:** Member



From the (e-)mailbag

How did "Rating Batman" rate?

by ANDREW SMITH

"Rating Batman," the Captain's column on TV and cinematic Dark Knights in *CBG* #1607, prompted Bat-fans to respond in kind. So I'll shut up (mostly) and let you readers have the podium.

Tom De Witt of Farmington Hills, Mich., writes:

I had just read your column about Batman on film, and it prompted me to point out something about the two serials.

I should reveal that I have a fondness for movie serials and have quite a few in my collection (including the two Batman serials). And, as you said, they were produced with a minimum budget. (Note: Just as a matter of trivia, one actor who started in serials was John Wayne.) While Columbia had been able to produce serials based on DC heroes (Batman, Superman, and Blackhawk, to name a few), they were not outstanding. The only thing that really kept the studio afloat was the production of the Three Stooges shorts. But, as Peter David has said so often, I digress.

The main point is that, when you mentioned Batman's disappearing cape, you brought to my mind what I think are two memorable film flubs in 1949's *Batman and Robin*.

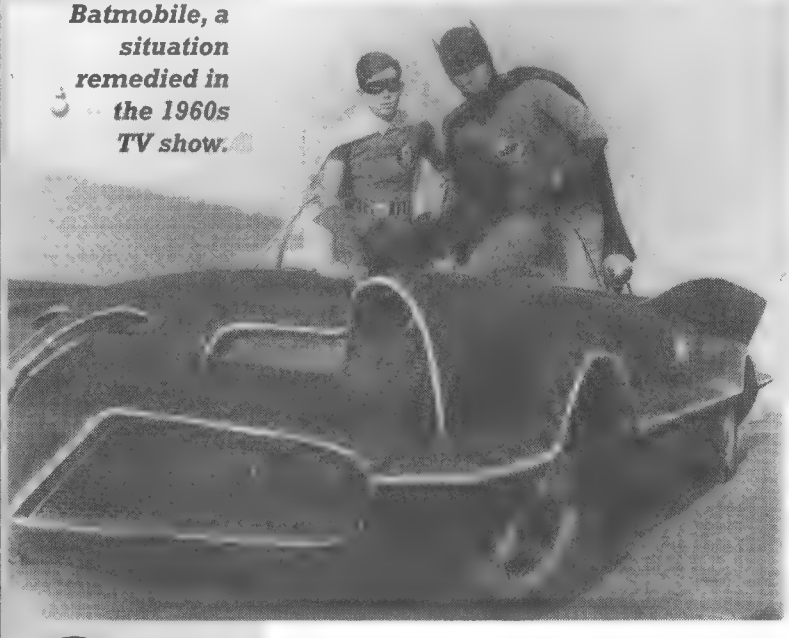
Flub #1: In Chapter 1, the Dynamic Duo are in the Bat-Cave. Batman leaves Robin to look over some clue as he rushes upstairs to meet Vicki Vale as Bruce Wayne. While Bruce and Vicki chat, Alfred notices the Bat-Signal outside. He then calls Robin (still in costume — remember this) in the Bat-Cave and informs him of that Bat-Signal and that Bruce is with Vicki. Robin then calls Bruce in the study, and the two of them provide a ruse so that Vicki will leave Wayne Manor for a photography assignment. (A convoluted way to get rid of her, but I will let that pass.) Bruce then rushes down to the Bat-Cave and meets *Dick Grayson* — not Robin, but Dick Grayson.

During that time, Robin apparently changed to Dick Grayson so he could meet Bruce Wayne and the two of them could change to Batman and Robin.

Hmm, maybe Wertham was right!

Flub #2: (This might be a good place to put a ***Spoiler Warning.***) As you said, in the serial, The Caped Crusaders are pitted against a masked master criminal who calls himself The Wizard.

While his identity is not revealed, there are a few suspects who could be this hooded hooligan. One of them is a crotchety old inventor who is confined to a wheelchair. The Wizard is after his inventions, but something doesn't click with the Daring Detectives. What they don't know (but the audience learns) is that the scientist has a machine that will allow him to walk without the wheelchair for certain periods of time. We see him wheel himself to the machine, and then a few seconds later he



The Bat-serials of the 1940s didn't bother with a true Batmobile, a situation remedied in the 1960s TV show.

Batman and related characters © 2005 DC Comics

stands up full of energy and leaves the hidden room.

All through the serial, as Batman and Robin run down their list of suspects, when they come to the scientist, one of them always says, "But remember, he's a cripple." At the end of the serial, they confront the scientist, *standing*, and there is no reaction from them like, "Professor, you're standing! You're walking!" In fact, they don't bat (I couldn't resist) an eye.

Of course, the biggest disappointment is when we find out who The Wizard really is. He is none other than …

Well, I seem to have taken up a lot of space in this letter. Thanks for your time. Maybe you could do a column on other super-heroes who have been on the serial screen.

***The Captain** replies:*

Your tantalizing teaser as to The Wizard's identity had me rush to the Comics Cave and refresh my memory of 1949's *Batman and Robin*. And I was astounded to be reminded that The Wizard was actually …

Aw, why spoil the fun? And *Batman and Robin* is fun, if for no other reason than to chuckle at the conventions of the time or those funny flubs. For example, I had to laugh when someone called the police — and Commissioner Gordon answered the phone. (The Gotham Police Department must have been pretty short-staffed.) And isn't it funny that The Wizard, who had his own submarine, a hidden cave with electronic doors, a hologram machine, and all sorts of other expensive goodies, was forced to *steal* diamonds to operate his stolen remote-control machine? You'd think, if he had the money for all that other stuff, he could just buy them.

But, hey, villains in the comics today often seem just as incompetent in the budget department. If you've got a few hours to kill, you could do worse than immerse yourself in post-war America and *Batman and Robin*. Just be sure you rent the 1949 version, not the 1997 *Batman & Robin*. Sometimes older is better.

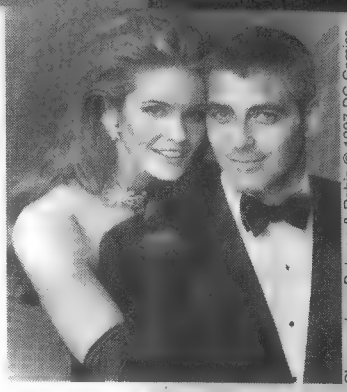
*Speaking of which, **Ken Black** of **Bellevue, Wash.**, writes:*

I enjoyed reading your article in ***CBG*** #1607. For the most part, I agree with your ratings. (Although I haven't seen either of the Batman serials, *Batman Beyond*, or the new Batman cartoon, so I can't give a rating to those.) I also wholeheartedly agree with you that Frank Gorshin played the best Bat-villain ever. The one place I have to disagree with you is your rating for *Batman & Robin*. I would give it half a Bat-Signal just because George Clooney was the only actor to play Bruce Wayne and Batman that actually looked the part.

Otherwise, the movie is as bad as you say and it's only in my collection because I'm a completist.

***The Captain** replies:*

I have to admit Clooney certainly has the Bob Kane Bat-chin and had the right look for both Batman and Bruce Wayne. But that's the nicest thing you'll ever hear me say about *Batman & Robin*, and, now that I've seen Christian Bale in *Batman Begins*, Clooney is only in second place for the honor of best-looking Bruce Wayne. And, as long as we're on the subject of *Batman Begins*:



George Clooney from Batman & Robin © 1997 DC Comics

I have to admit Clooney certainly has the Bob Kane Bat-chin and had the right look for both Batman and Bruce Wayne.

***Colton Thompson** of **Memphis, Tenn.**, writes:*

For the most part, Captain, I would have to agree with you on your assessments of the Batman movies.

Batman & Robin was downright hokey and cheesy. *Batman Returns* was OK but a little dark for my taste, and the scene where Batman takes off his mask in front of Catwoman was strange.

I never saw *Batman: Mystery of the Batwoman* so I can't comment on it. I also can't comment on the Batman serials from the 1940s, since I haven't seen those either. As far as *Batman* from 1966 is concerned, I enjoyed it when I was a kid, but whenever I watch it now, I can't really get into it.

Batman from 1989 was great! I believe I saw it about 10 times at the movie theater. Michael Keaton was great as Batman but he was only OK as Bruce Wayne. Jack was Jack!

I will agree with you, Cap, that *Batman: Mask of the Phantasm* was the best Batman movie to this point. Kevin Conroy has the best Batman voice I've heard, and Mark Hamill was a better Joker than Jack Nicholson. I wish they would make more Batman animated movies, because the animated series was excellent! So what are your feelings on *Batman Begins*? Are you excited?

***The Captain** replies:*

It may be the rush of just having seen *Batman Begins*, but it's currently occupying my #1 spot. Bale was excellent in both roles, and the star-studded cast brought such stellar acting to the table that every scene was convincing — and fun. Michael Caine, Morgan Freeman, Liam Neeson, Gary Oldman — Lordamighty, that's virtually an Acting Hall of Fame, and they made me believe every inch of their respective roles, fleshing out Batman's world

with convincing supporting characters.

And Batman's equipment upgrade made perfect sense. The "memory cloth," the tank-like Batmobile, the scene that showed the need for the grapple gun, the transformation of the Batarang into a shuriken — these things are do-able in the real world and make Batman's traditional modus operandi plausible to me for the first time. That's what sold this movie to non-comics-reader friends of mine: the word "plausible." That's a pretty amazing thing to say about a super-hero movie.

The "memory cloth," the tank-like Batmobile, the scene that showed the need for the grapple gun, the transformation of the Batarang into a shuriken — these things are do-able in the real world.

And let us not forget David Goyer's script! Serious psychology, no camp, a convincing Gotham crime scene, rational reasons to explain the seemingly irrational. And previous Bat-films had too many villains, many of them poorly developed. But *Batman Begins* gave us a well-defined Scarecrow, who was necessary for the overall scheme, and the unexpected switcheroo at the end (the one involving Ra's al Ghul) actually took me by surprise — a rarity in today's cookie-cutter scriptwriting. Moreover, we got the "origin" of James Gordon with an outstanding performance by Oldman, who disappeared within the role and made me think of David Mazzucchelli's art with every gesture.

I could go on and on, but *Batman Begins* was the best Batman: Year One I've seen since — well, Mazzucchelli and Frank Miller's "Batman: Year One," on which it was largely based. And, man, do I want a poster depicting the scene where the Dark Knight slouches through the halls of Arkham Asylum in a swirl of bats! How iconic can you get?

***Glenn of Olive Branch, Miss.,** writes:*

Let me tell you what bugs me about super-hero movies.

Most of the people who go to see them are already fans of the comics the movies are based on. We already know the origin stories! Why waste the limited time in a movie to retell the origin story every time? I wish they would just tell a new story from the start of the movie so I wouldn't have to sit through the over-told origin story over and over! Anybody who doesn't know the origin can go to the Internet and research it, for crying out loud!

Just so you know: I'm 49 years old and I am still glad to see "The Man's" creations handled with the attention they deserve. (Although they are still too campy for my taste.) Oh, well, I enjoyed your article today. Maybe you would like to look over my collection of old comics one day. The average dates are early 1960 to mid 1970, with a 1956 *Gene Autry* or two thrown in for good measure, all of them purchased by me right off the shelf. I miss those days!

***The Captain** replies:*

I see your point, Glenn, because sometimes, when I see yet another origin story on the screen, I want to quote Brother Maynard of *Monty Python and the Holy Grail* and say, "Skip on ahead a bit, brother."

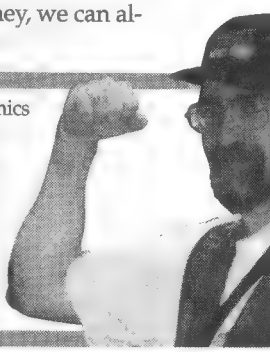
But that's because we comics fans are so familiar with the origins that we're aching for something fresh and are a little weary of watching cinematic super-hero after cinematic super-hero going through the "learning how to use my powers" routine. We'd kinda like to see those heroes at the peak of their game, using their powers to the fullest, as they do in the comics every month.

But, again, that's just us fans. And I think you're operating from a false premise when you assume most of the people in the theater are already familiar with the origins. I suspect that, as Dwayne McDuffie says of *Justice League Unlimited* (see interview), comics fans are usually a tiny percentage of the audience. Regular comics readers compose less than 1% of the American population, and that tiny fraction didn't generate the numbers that allowed *Spider-Man* and *Spider-Man 2* to set those incredible attendance numbers. And most of those people had to be told who Peter Parker, Mary Jane, Norman Osborn, and Otto Octavius are.

For a more recent example, *Fantastic Four* sold out most screenings in my city (Memphis) the first couple of days, and I really doubt the theater was packed with comic-book fans. Most of those folks probably don't know Reed Richards from Richard Roundtree or were likely expecting H.E.R.B.I.E. (The cartoon robot, not the Love Bug.)

So I'm afraid that, until our numbers grow or comics characters become entrenched in the pop-culture mainstream, the origin story will remain a necessary evil. But, hey, we can always look forward to sequels.

Author of the syndicated comics column "Captain Comics", **ANDREW SMITH** has written more than 200 *CBG* columns. Check out his message board at **www.captaincomics.us**, or send your questions to him at **capncomics@aol.com**!



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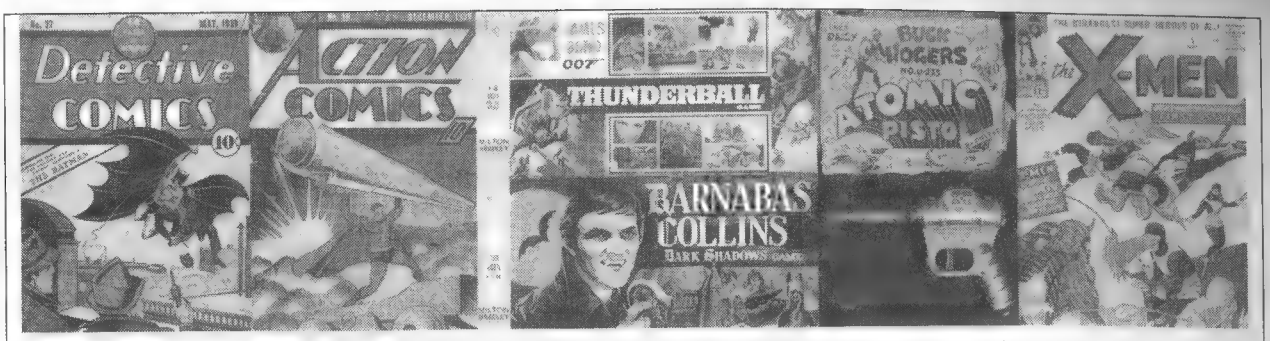

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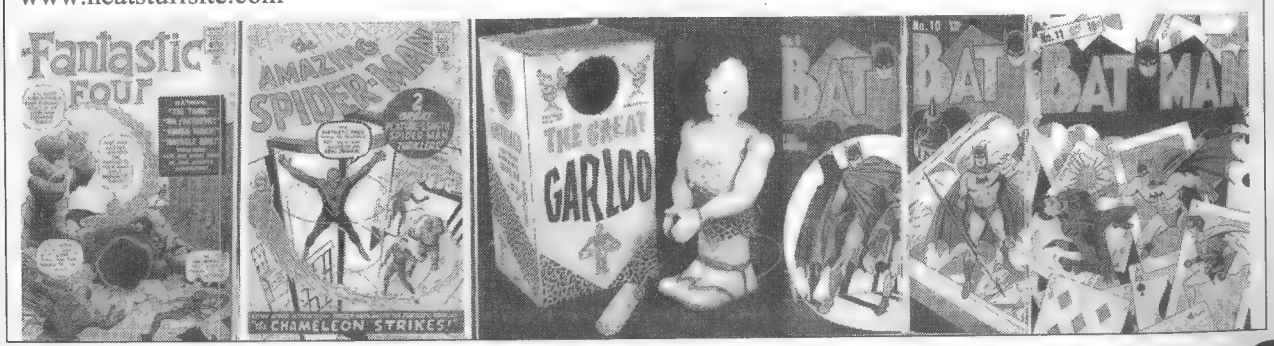


Clark Kent and Peter Parker: Ethics violators?

MESSAGE...?
NO. I DIDN'T CHECK MY MESSAGES. I WAS TOO BUSY WRITING THIS STORY...?
HEY, IS IT ME, OR DO I DETECT A LACK OF EXCITEMENT OVER THIS SUPER-SCOOP?
SORRY, LOIS. I KNOW HOW HARD YOU'VE WORKED FOR THIS, BUT I CAN'T GET ALL WOUND UP...
THE EXCLUSIVE STORY ON SUPERMAN
... OVER A STORY WE ALREADY HAVE!!
"ALREADY HAVE...?"
ALREADY HAVE?!?!?
RELAX, LOIS. RELAX. YOU WERE BEATEN TO IT, THAT'S ALL. HAPPENS TO THE BEST REPORTERS. USED TO HAPPEN TO ME ALL THE TIME.
PERRY WHITE
AND YOU MIGHT AS WELL TAKE A GOOD LOOK AT THE FELLA WHO GOT THE SUPERMAN STORY AHEAD OF YOU.
HE'S JOINED THE PLANET STAFF, AS OF TODAY.
LOIS LANE, MEET CLARK KENT!
NEXT ISSUE: ONE NIGHT in GOTHAM CITY... IN TWO WEEKS!!
22

Images of Superman and related characters © 2005 DC Comics

by PATRICK DANIEL O'NEILL

THE PEN IS MIGHTIER THAN THE CAPE... OR WEB

In the mini-series *The Man of Steel*, the stories that began the modern era of Superman, writer-artist John Byrne portrays Clark Kent as landing his job with *The Daily Planet*, the quintessential "great metropolitan newspaper," by writing and presenting Editor Perry White with the "scoop" on the activities of the city's newest mega-star, Superman (*MoS* #2, Oct 86).

A few months later, Byrne would again show Kent writing about the activities of his alter ego, in the concluding page of *Action Comics* #584 (Jan 87). And, yet again, Kent scoops his fellow journalists — including Lois Lane — on Superman's latest case in *Action Comics* #598 (Mar 88).

Lest you think these activities represent only John Byrne's post-*Crisis* view of The Man of Steel's journalistic endeavors, in *Action Comics* #389 (Jun 70), writer Leo Dorfman presents Kent writing a series of articles on Superman's strange sports activities of the time. It's a pattern that Kent has followed for the full 66 years of his existence, in virtually every incarnation of the character. (Remember how TV and film Lois Lanes Noel Neill, Margot Kidder, and Teri Hatcher would go ballistic about being beaten by Kent on a Superman story?)

Unlike the law, violators of journalism's standards of ethics are not subject to codified

discipline, either by their peers or the judicial system. There's no equivalent to the Bar Associations ethics panel that can legally censure a reporter or prevent him or her from practicing in the profession. That said, there are codes that are generally followed. The relevant parts of a few of them are noted throughout this story.

But whether a specific journalist has violated those ethics is a judgment call. Sometimes, the violations are so egregious as to be obvious, even to non-journalists. Jayson Blair's series of largely fictitious articles in the *New York Times* of a few years back are an obvious example.

But is Clark Kent's failure to disclose his dual identity to his readers — or even his editor — such an egregious ethical lapse? Most of the journalists I talked to said they felt it was a problem, but they differed as to how *big* a problem it might be and whether it could be resolved.

Glens Falls (NY) *Star-Post* Educational Services Director Mike Peterson, with a 30-year career in newspapers, suggested it could be handled with something akin to the anonymous-source dilemma. "It probably wasn't a big deal back when Clark first went to work at *The Planet*," he said. "News coverage was much looser in those days — much more *NY Post*-ish, with a level of intimacy with the reader that doesn't pretend to be ethically neutral. But, even then, there were abuses and issues over chumminess coloring coverage.

Society of Professional Journalists Code of Ethics

Journalists should:

*** Avoid conflicts of interest, real or perceived.**

*** Remain free of associations and activities that may compromise integrity or damage credibility.**

*** Refuse gifts, favors, fees, free travel, and special treatment and shun secondary employment, political involvement, public office, and service in community organizations, if they compromise journalistic integrity.**

*** Disclose unavoidable conflicts.**

American Society of Newspaper Editors Statement of Principles

Journalists must avoid impropriety and the appearance of impropriety as well as any conflict of interest or the appearance of conflict. They should neither accept anything nor pursue any activity that might compromise or seem to compromise their integrity.

Associated Press Managing Editors Statement of Ethical Principles

The good newspaper is fair, accurate, honest, responsible, independent, and decent. Truth is its guiding principle.

It avoids practices that would conflict with the ability to report and present news in a fair, accurate and unbiased manner ...

News sources should be disclosed unless there is a clear reason not to do so. When it is necessary to protect the confidentiality of a source, the reason should be explained.

The newspaper should report the news without regard for its own interests, mindful of the need to disclose potential conflicts ... It should report matters regarding itself or its personnel with the same vigor and candor as it would other institutions or individuals. Concern for community, business, or personal interests should not cause the newspaper to distort or misrepresent the facts.

"The way out? In my humble opinion, Kent could claim special circumstances, but it's not easy," Peterson went on. "He would have to let Perry in on the secret and explain to him why (a) he can't reveal The Big Scoop and (b) why he should continue to cover The Man of Steel despite the obvious conflict of interest."

Miami Herald Layout Editor John D. Hopkins told *CBG*, "I wouldn't want to take Superman's ethics dilemma too seriously. The premise of the character, after all, requires some major suspension of disbelief. For the sake of discussion, though, here goes:

"No normal reporter at a mainstream publication or news broadcaster would be expected to cover his outside activities. If an editor, not knowing of the reporter's activity, did happen to make such an assignment, the reporter should reveal his or her connection and ask to have the assignment given to someone else."

"I wouldn't want to take Superman's ethics dilemma too seriously. The premise of the character, after all, requires some suspension of disbelief."
— John D. Hopkins Miami Herald

NY Times Handbook of Ethical Journalism

22. Relationships with sources require the utmost in sound judgment and self discipline to prevent the fact or appearance of partiality. Cultivating sources is an essential skill, often practiced most effectively in informal settings outside of normal business hours. Yet staff members, especially those assigned to beats, must be sensitive that personal relationships with news sources can erode into favoritism, in fact or appearance. And conversely staff members must be aware that sources are eager to win our good will for reasons of their own.

106. In a day when most families balance two careers, the legitimate activities of companions, spouses, and other relatives can sometimes create journalistic conflicts of interest or the appearance of conflicts. They can crop up in civic or political life, professional pursuits, and financial activity. A spouse or companion who runs for public office would obviously create the appearance of conflict for a political reporter or an editor involved in election coverage. A brother or a daughter in a high-profile job on Wall Street might produce the appearance of conflict for a business reporter or editor.

107. To avoid such conflicts, staff members may not write about people to whom they are related by blood or marriage or with whom they have close personal relationships, or edit material about such people or make news judgments about them ...

108. Staff members must be sensitive to these possibilities. Any staff member who sees a potential for conflict or a threat to the paper's reputation in the activities of spouse, friends, or relatives must discuss the situation with the responsible supervisor and the standards editor or the deputy editorial page editor.

109. In some cases, disclosure is enough. But if *The Times* considers the problem serious, the staff member may have to withdraw from certain coverage. Sometimes an assignment may have to be modified or a beat changed. In a few instances, a staff member may have to move to a different department — from business and financial news, say, to the culture desk — to avoid the appearance of conflict.

"Clark should know that his conflict of interest will continue and he will repeatedly be called upon to write about his alter ego's deeds." — John D. Hopkins

Hopkins said he recognized, however, the in-story reasons for Clark Kent maintaining his secret — protecting his closest associates, relatives, and friends from the danger of being attacked. "So, the first time or two the boss assigns Clark to a Superman story, he could make a classic 'greater good' decision — reasoning that he has to protect his Superman life and continue to be known as Clark the ordinary mortal," Hopkins advised. "It's not much different from the situation Sissela Bok describes in her book *Lying: Moral Choice in Public and Private Life*. As Bok points out, our society disapproves of lying — but suppose that someone comes to your door and asks if a certain guest of yours is at the house, and you know that the person who asks is planning to kill your guest. Should you be expected to tell the truth to the person at your doorstep? No, not at all.

LATER, BACK AT THE DAILY PLANET...
BUT, CLARK... WHY WOULD SUPERMAN GIVE UP HIS CRIME-BUSTING CAREER FOR SPORTS ?
MAYBE HE'S GETTING TIRED OF THE RAT-RACE... OR RACKET-RACE. EVERYONE NEEDS A CHANGE NOW AND THEN!
DAILY PLANET
SUPERMAN SEEKS SPORTS CAREER! SCORNS BASEBALL AFTER STRIKE-OUT BY BOY PITCHER.

"In the long run, though, Clark should know that his conflict will continue and he will repeatedly be called upon to write about his alter ego's deeds. To prevent that conflict from continuing, he should get out of journalism."

Of course, in recent years, the situation has become more complicated. Kent is now married to fellow reporter Lois Lane, who is privy to his dual identity. Yet, she, too, covers the Superman beat, as she did when she was recognized throughout the city — and the world — as The Man of Steel's "main squeeze." Can Lois survive ethical scrutiny?

Peterson compared Lane's situation to that of a well-known TV reporter: "NBC's Andrea Mitchell was covering the White House when she was dating (and I think living with) [Federal Reserve Chairman] Alan Greenspan. Most journalists consider that totally inappropriate, because she was reporting, for example, on the president's economic policy. And her relationship with Greenspan was not covert; it just wasn't the sort of thing that gets on the cover of *People* magazine, so it was kind of 'insider knowledge.'

"Most journalists felt it was inappropriate," Peterson continued. "Once she was married, she seemed to no longer take assignments where she had to cover the economy, but, honestly, I don't watch NBC enough to know. What I can say is that a lot of journalists were uncomfortable with the earlier situation."

He extended the analogy: "By the same token, my take on this would be that Lois needs to avoid stories in which it is obvious that Superman is going to be a factor. However, if she's covering a society wedding and it's interrupted by terrorists, she can go ahead and write the story about how The Man of Steel arrived just in time to save the day. But, if terrorists strike at three weddings in a row, she

THANK YOU, COLETTE. I SUPPOSE THEY'RE ALL OF THE LEGAL BROTHERHOOD ABOUT THAT ACQUITTAL, JAY SUPERMAN?
OUI, MONSIEUR. THE DAILY PLANET HAS A FRONT PAGE STORY ABOUT ZEE BATTLE BETWEEN SUPERMAN AND ZEE TEEN TITANS!
AND BY CLARK KENT! ALSO AS USUAL, FUNNY, LOIS LANE WAS THE HOTTEST PERSONALITY ON THE PLANET BEFORE ALERT CAME ALONG.
AND NOW IT SEEMS SHE COMES IN SECOND ON ALL THE FRONT STORIES — AT LEAST THE ONES INVOLVING SUPERMAN
DAILY PLANET
SUPERMAN EXONERATED
HERO VICTIM OR MIND CONTROL SWITCH?
TITANS IN GOOD HEALTH SAY DOCTORS
JERICHO DECLARED HERO OF HOUR

should not be assigned to cover the fourth on the basis that this great story needs a great reporter — since it's pretty damn obvious how it will end. The thorny question would be: Do you then pull her off weddings, if she was already covering them? I wouldn't, unless a message comes specifically saying that the terrorists are doing this to lure Superman. And then you might argue that she needs to stay on the story because it would be patently obvious why she had stopped covering it.

"Unless you assigned Kent, who regularly covers the Superman beat."

The toughest critic of both Kent and Lane of the journalists consulted was *New York Times* Public Editor Daniel Ockrent, whose job makes him a sort of ombudsman. He didn't cut the couple any slack. "If Kent tried to double-deal like that while working on my paper, I'd throw him out the window," Ockrent said. "Of course, he'd be able to save himself by flying, but at least he wouldn't be on my staff any more.

"Lane, on the other hand, would be ethically clean, because, though office affairs (like hers with Kent) can be messy, they don't necessarily get in the way of journalism. However, because she has proven herself to be such a lousy reporter — she doesn't even know that the man she's involved with is a major news figure! — I'd be inclined to reassign her to compiling the TV listings."

Of course, Kent and Lane are far from the only comic-book journalists with conflict-of-interest problems. Let's turn to the premier photo-journalist of the Marvel universe: Peter Parker.

Parker began his career and made his name at *The Daily Bugle* by providing in-action photographs of Spider-Man. Just one problem: Parker *is* Spider-Man, a fact he has never revealed, either to the reading public or his bosses, Publisher J. Jonah Jameson and Editor Robbie Robertson.

The conflict here is not quite as straightforward as the ones faced by the staff at *The Daily Planet*. Parker, after all, isn't *writing* about himself, simply supplying photos to which he has a unique access. That access exists because he always knows precisely where Spider-Man will be. (Why wouldn't he know?) Generally, he has explained it by referring to The Web-Slinger as a "friend." Still, Parker is a journalist, of sorts. Is he under an obligation to reveal the source of his access to Spider-Man?

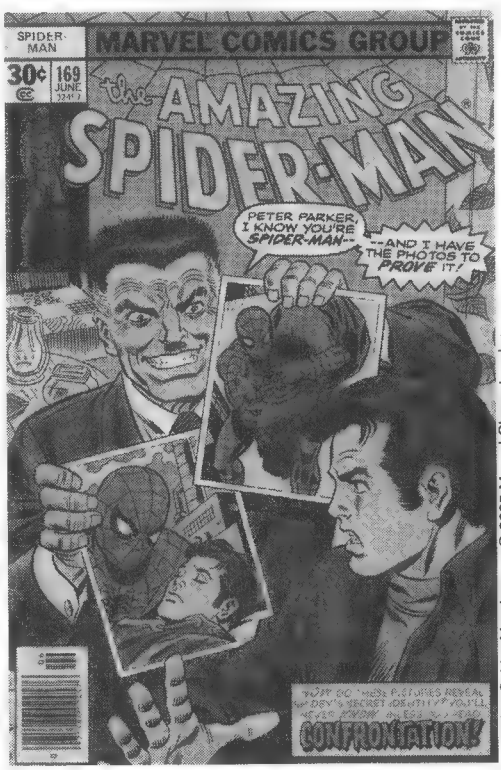
Peter Parker is a journalist, of sorts. Is he under an obligation to reveal the source of his access to Spider-Man?

Probably not. He can certainly claim The Wall-Crawler as a "confidential source" (although, at many papers, that would require his informing his editor of the situation). But Parker sometimes steps over the line in a far different way.

There are times when Parker's methods of getting photos of himself in action against his criminal adversaries are less than perfect. The camera — set up in advance — may be pointing in the wrong direction, it may be out of focus, it might even run out of film. But Parker counts heavily on the income from these pictures (meager as it is, given Jameson's reputation as a penny-pincher). So he has to produce something publishable.

The solution? Parker stages the photos after the fact. In one case, he even rigged a "dummy" of his sparring partner and then shot photos of Spidey lambasting him. (Today, he could probably do this even more simply with digital photography and a software program such as Adobe Photoshop.)

By any journalistic standards, this is a ma-



J. Jonah Jameson thought he finally had the goods on Spidey in* Amazing Spider-Man *#169 (Jun 77).

Amazing Spider-Man images © 2005 Marvel Characters Inc.

jor no-no. Consider the controversy magazines have gotten into for far less egregious examples of photo manipulation. One even got into hot water simply for moving one of Egypt's pyramids closer to the camera for the sake of a better cover composition.

Is a staged photo of Spidey beating the tar out of The Vulture, captioned "Spider-Man beats The Vulture into submission" really any different?

It is possible, however, to excuse this. Photographers frequently ask news subjects to reenact events in order to get a better picture. I've seen officials "sign" the same piece of paper three or four times for photographers, watched the same check get handed over multiple times, and witnessed performers mime singing before a microphone when there's no band, no audience, and no power to the mike.

In none of those cases did the captions of the published photographs say anything other than, "Joe Smith signs the school uniform provision into law," or, "Mike Jones accepts a check for $100,000 from Richard Roe," or, "Singer Cliff Treble performs his #1 hit at the Hippodrome." Is a staged photo of Spidey beating the tar out of The Vulture, captioned, "Spider-Man beats The Vulture into submission" really any different?

Mike Peterson observed, "Well, a grip-and-grin is obviously staged — Spidey's stuff simulates news and is highly problematic." But he admitted there are situations — and famous ones — that set a precedent. "The photo of the Marines raising the flag on Suribachi [Iwo Jima] was staged," he explained. "They'd done it without the photographer and he asked them to do it again.

"But there's another wrinkle in comparing Kent and Parker. Parker has always been something of a screw-up, and you have to remember that his first instinct concerning his powers was, 'How can I make a buck off this?' — whereas Kent uses his super-powers primarily to clench his butt cheeks tighter than almost any other character in the comics. For super-straight Clark to be violating ethical guidelines is a little more jaw-dropping."

Peter got out of his predicament in ASM #169 by producing some double exposures of his double, er, clone.

THERE! DO YOU SEE? I KNEW I HAD THESE PICTURES AROUND HERE SOMEWHERE!
MATCH YOUR PHOTO IN THE CENTER AGAINST MY TWO PHOTOS FLANKING IT ON EITHER SIDE!
DO YOU NOTICE ANY UNUSUAL SIMILARITIES, JONAH?

Charley Stough, copy editor at *The San Antonio Express-News*, offered historical background. "In the days of Press Graphic cameras, which shot one pic per sheet of film and used prison-break lighting like those M25 bulbs, it was acceptable to stage a 'grip-n-grin' shot of something ceremonial like a ribbon-snipping or a declaration. Action shots like plunging suicides were especially rare, dramatic, and lucky.

"The advent of 35 mm or 2.25 x 2.25-inch (120 film) roll-fed cameras showed the advantage of action pics, and film got better, so photos could be run tabloid-wide, and gradually the candid 'real' shot moved to prime spot and staging was less accepted. Joe Pesci did a nice movie in 1992 [*The Public Eye*] based on the famed crime photographer Weegee, in which the daily work was done with a Graphic but the photographer's butt is saved with a little 35 mm and remote trigger in the middle of a gangland shootout."

Stough said restages of shots are all but forbidden today. "These days, any photographer who says, 'Kiss him again, Britney!' is showing his pals that he arrived late. As for posing himself in the pictures: bad news in both eras. Unless he is the publisher, and not a mere photographer, in which case, as a legitimate leading citizen, the boss has a full ethical pass to be pictured in the paper as much as there is room for it," he said, laughing.

"That said, Spidey would probably get a pass since he's undercover. I would allow it unless I caught him trying to switch a shot that shows his better side," Stough concluded.

The ultimate case of doctored photos probably occurred in *Amazing Spider-Man* #169. In the aftermath of the original "clone saga," an anonymous source sent Jameson photos of Spider-Man disposing of the apparently lifeless body of Peter Parker. (Actually, it was the lifeless body of Parker's clone created by The Jackal.) The pictures are real — but Parker convinces Jameson they are "double exposures" created by someone out to frame Spidey. He shows the publisher other photos from which the accusatory images might have been cobbled together.

In fact, Parker created these pictures by copying Jonah's photos and then altering them. In other words, he convinces Jameson that the real scoop is a fake. Talk about your journalistic conflicts; Parker is covering his own butt by telling his publisher an out-and-out lie.

On the other hand, Jameson hardly comes to this confrontation with clean hands. In the

very story we're discussing, he has just come from a meeting with his lover, scientist Marla Madison, who has been assisting him with the latest of his Spider-Slayer robots. Jameson undoubtedly intends to use the photos (and their publication) as a form of extortion, a continuation of his decades-long vendetta against Spider-Man.

On the whole, it would seem that Parker's journalistic violations are significantly more egregious than Kent's or Lane's. The Daily Planeteers, at least, never completely made stuff up — the stories they reported on always happened just as they said they had. Their sins are ones of omission: They neglect to completely explain their own parts in those events.

But Parker is — to some extent — inventing the news by re-creating scenes that have already occurred. It's not that the fight didn't happen, just that it didn't happen quite the way Parker photographed it. And, in the events of *Amazing Spider-Man* #169, he's actually fibbing away an actual event — the destruction of the body of the clone Parker.

In that, we may be stepping into my colleague Bob Ingersoll's territory — did Parker destroy evidence of a crime?

Peter Parker shouldn't be sighing in relief, he should be worrying about his ethics violations.

Patrick Daniel O'Neill holds a degree in Communications and Mass Media from the City College of New York and has been a reporter in radio and trade magazines.

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ELVIRA® #149

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...A SUPER-SECRET SUPER-SQUAD OF SUPER-AGENTS
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A hooded figure has masterminded the kidnappings of seven of the Soulsearchers' friends. Now a trip to the Zone of Free Association may cost them all dearly, in **"Among the Missing!"** by **Peter David, John Heebink** and **Al Milgrom.**

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--PAST ALL THIS NEEDLESSLY RACY IMAGERY.
ARABIC HELL HAS SPECIAL PLACES FOR THOSE WHO TRANS-GRESS--
--ON THE VIEWING PRACTICES OF OTHERS.
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❑ #6 – 25 EA	$4.00	❑ #6 - 10 EA	$4.00
❑ #26	$7.00	❑ #11 - 15 EA	$3.50
❑ #27 – 31 EA	$3.50	❑ #16 - 25 EA	$3.00
❑ #32 – 33 EA	$5.00	❑ #26 AND UP EA	$2.50
❑ #34 – 99 EA	$3.00	❑ SOULSEARCHERS TP 1	$12.95
❑ #100	$10.00	❑ SOULSEARCHERS TP 2	$12.95
❑ #101 AND UP EA	$2.50		
❑ ELVIRA TP #2	$12.95		

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The Blurbs!

by **RAY SIDMAN**

DC talks Bat-future in San Diego

A panel consisting of Jim Lee, Bill Willingham, Greg Rucka, Bob Schreck, and Joey Cavalieri gathered July 14 at Comic-Con International: San Diego to present ideas about upcoming events in the Batman titles to the public and to participate in a follow-up Q&A session. The popular session attracted too many people for the room to hold, and due to fire-safety restrictions some were required to leave before the presentation started.

One highlight was news that Frank Miller and Jim Lee could well remain the creative team on *All Star Batman and Robin, The Boy Wonder* beyond #6, since Lee said he agreed to stay on as long as Miller was writing, and Miller had told Lee that the original plan of a six-issue run may be extended.

Rucka was a popular target of questioners and he indicated he was fond of long answers about the titles he's writing: *Gotham Central* and the *Infinite Crisis* countdown miniseries *The OMAC Project*. "In *OMAC* #6, Batman goes to great lengths to redress some of the misjudgments he may have recently made," said Rucka. The audience then quickly barked out a few friendly jibes along the lines of "But Batman doesn't *make* mistakes!"

Gotham Central also ties in, with #37 being a stand-alone issue that spins off of a single scene from *Infinite Crisis* #1 — the result being that Shazam is in Gotham City.

An audience member inquired about the character of Sasha in *OMAC*, and, in response, Rucka assured the crowd that she would continue to be around — even after that series concludes.

Meanwhile, on *Robin* (written by Bill Willingham), comes the "War Crimes" storyline, following up on last year's "War Games." Willingham said that the role of The Joker in that storyline is something that, in itself, would make "War Crimes" worth reading, crediting the dialogue of Anderson Gabrych.

OMAC Project writer Greg Rucka takes part in the Batman panel in San Diego.

Following one fan's question about whether the panel felt anyone besides Bruce Wayne could be Batman, Rucka said the answer is, "No," at least as long as Wayne is alive and able to be The Caped Crusader. As an aside, Schreck stated that he and Paul Pope were working on a project titled *Batman: Year 100*, though, to the crowd's disappointment, he did not provide more details.

Regarding the new *Batman Begins* movie, Rucka said that he liked the film a lot — and qualified this by saying that he hated "with a passion unknown to mankind all other Batman films except *Mask of the Phantasm*."

As the session drew to a close, the panel was asked if Harvey Dent, aka Two-Face, would turn up any time soon. While he didn't confirm or deny the proposition, Rucka said he felt there was a strong chance the villain would turn up relatively soon.

Coming soon: The Spirit

At a packed room forum July 14, plans were revealed about upcoming projects focused on Will Eisner's *The Spirit*. One of the leaders of the forum, Producer Michael Uslan, told *CBG* about some of the projects.

Jeph Loeb

He said that the film, being scripted by DC writer Jeph Loeb, would include the classic Spirit character P'Gell. Borrowing her famous introductory phrase, Uslan said with a smile, "This is *not* a movie for little boys."

Uslan, the executive producer of Batman films dating back to the 1989 film, also announced that a Batman-Spirit series is in the works, created by Loeb and Darwyn Cooke.

Hawkeye is in the House

The Avenger known as Hawkeye — previously famously killed during the "Avengers Disassembled" storyline several months ago — returns in Marvel's *House of M* #4. What does this mean for the Marvel universe, and will he still be around after *House*?

The formerly former Avenger also appears in *The Pulse* #10: a *House* tie-in.

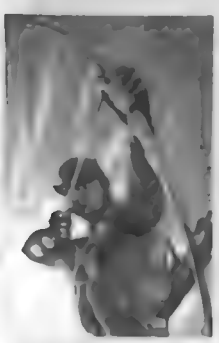
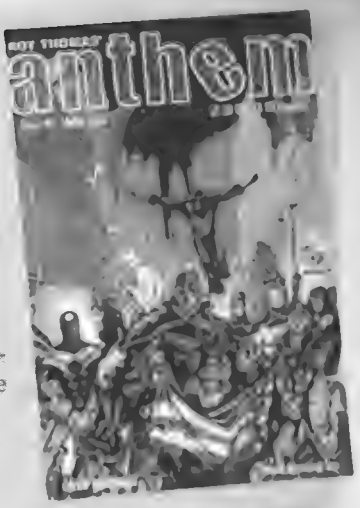


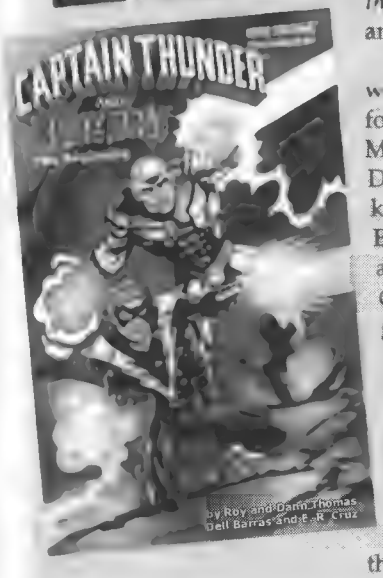
Image © 2005 Marvel Comics

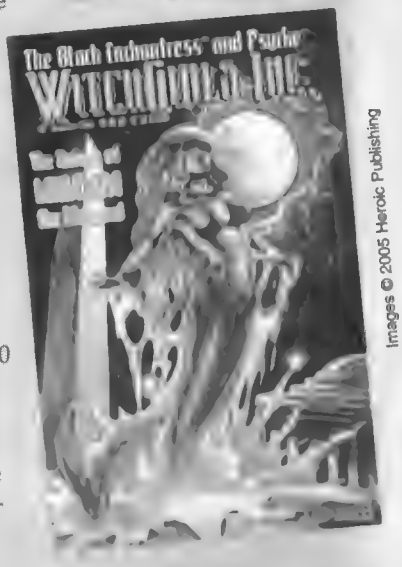
"I know no one believed me at the time," said *House* (and "Avengers Disassembled") writer Brian Michael Bendis, "but, as I said when we first started on Avengers, Hawkeye is one of my all-time favorite characters. As soon as he died, we started cooking a way to bring him back, and I could not wait for this day."

How does Hawkeye feel about his death? Said Bendis, "He's got a fist full of arrows and he is not happy."

Heroic re-enters comics with flare







Heroic Publishing has survived longer than most small-press companies — though its story is a bit different from many that have been around for nearly a quarter century. Heroic founder and Publisher Dennis Mallonee spoke to *Comics Buyer's Guide* recently about the company's evolution and goals for the future, such as the relaunched *Flare* and the titles *Flare Adventures*, *WitchGirls Inc.*, *Tales of the Champions*, and more.

The company's doors were opened in 1981 by founders Walter L. Mallonee and his son, Dennis. Then, it was known as Fantasy Book Enterprises. Taking characters created for its 1980s *Champions* roleplaying game — Flare, Goliath, The Marksman, Foxbat, Icestar, and Rose, along with Dennis Mallonee's Doctor Arcane, Lady Arcane, and Dark Malice — Fantasy Book developed the concept that brought about the creation of Heroic Publishing in November 1986.

The twist came in 1994, when the company converted for a decade completely to Internet-design services. Then, in 2004, Dennis returned to the self-publishing field and has returned some of the classic Heroic characters to comics stands.

The idea to return to comics surfaced in early 2003, said Mallonee, when the company's revenue reached what he termed "a substantial level." He said the idea had come up before in the prior nine years, but the timing hadn't been right. Regardless, the company planned to continue — and has continued — its Internet services as the primary source of revenue.

Mallonee described the approach to reentering comics publishing as "cautious." At first, plans called for starting with three series — a monthly *Flare* and bimonthly *Tales of the Champions* and *Tales of the Arcane* — but this was winnowed to *Flare*.

Then, the company tried a gambit to avoid the automatic ordering response that tends to result in lowered order numbers for issues that follow the first issue. With the publisher paring *Flare* to eight times per year, retailers could see the ordering and sales results from one issue before ordering the next. Mallonee told *CBG* that the effect was that orders decreased between #1 and #2 but, since then, they have "leveled off and have begun ticking up." Further positive results came during Free Comic Book Day 2005; Mallonee said that more than 17,000 copies of *Flare* were sold to retailers to be given away.

As a result, there were holes in Heroic's publishing schedule. The first "filler" was *Black Enchantress*, but it was canceled after three issues, despite a rise in sales with the final issue. *Tales of the Champions*, which began in June, continues, with plans for #2 to release in September.

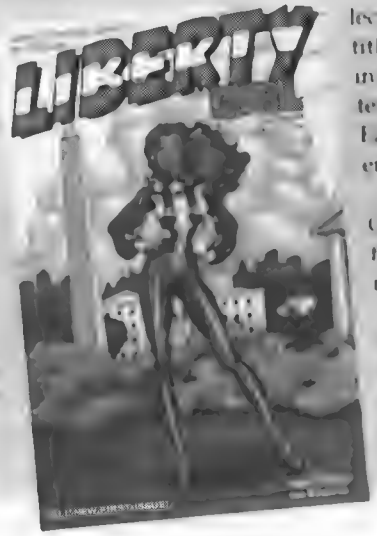
Heroic's latest series kick-off came in late July with *WitchGirls Inc.*, a title starring The Black Enchantress along with another Heroic regular, Psyche.

In January, Heroic will offer a trade collection of *Captain Thunder and Blue Bolt*, a title from the company's earlier days. Also in January comes *Anthem* #1, a series written by Roy Thomas about an alternate Earth in which World War II had a different outcome.

A series by Mallonee himself, *Liberty Girl*, is scheduled to hit stands next June, followed by *Tales of the Arcane* a few months later.

Mallonee said, "It's going to be one wild ride across the landscape of comics," adding that he expects it to be "a heck of a lot of fun."

Information about Heroic titles can be found at *www.heroicpub.com*.



Images © 2005 Heroic Publishing

Groo is on the way

A July 14 afternoon forum titled "The Sergio and Mark Show" brought together comics icons Sergio Aragonés, Mark Evanier, Stan Sakai, and Tom Luth at Comic-Con International: San Diego to discuss with a packed house the future of Aragonés' famous Groo, the Wanderer character.

The character — not seen for the last year due to the number of projects Aragonés has been involved with recently — will receive quite a bit of attention in the coming year.

Sergio Aragonés assures fans at San Diego that there will be more Groo soon.

The biggest such news for fans was word of the upcoming *Groo* film, which is being helmed by "a top-name director," according to Evanier, and will be produced by Aragonés and him, allowing for creative control by the duo and not by an outside studio — though Evanier said they expect to distribute the film through a large studio. The all-CGI movie has a script in the works.

Speculating on the movie's development, the pair said they did not want celebrity interference when it came to picking out the voices, saying they'd prefer no-name actors with appropriate voices rather than big names with voices that wouldn't fit well. When asked whom they might like for the voice of Groo, the pair declined to suggest anyone.

The panel also announced a Groo-Conan crossover with an estimated release date of January 2006, followed by a Groo-Tarzan crossover.

Evanier added that the Groo trade paperbacks, including those long out of print, would be reprinted. Aragonés added that his (non-Groo) *Space Circus* mini-series from a few years ago will be released in trade-paperback form.

Lee trial date set

The Comic Book Legal Defense Fund has announced that the trial date for Rome, Ga., comic-book dealer George Lee has been set for Sept. 12. This will be four days after a hearing focused on motions filed by CBLDF legal counsel.

Lee is charged with two counts of Distribution of Material Depicting Nudity or Sexual Conduct, felony-level charges. He is also facing five misdemeanor charges of Distribution of Material Harmful to Minors. If found guilty, Lee could face one to three years in prison and up to $10,000 each for the felony charges.

CBLDF has worked in Lee's defense since January. In May, Lee's attorneys Alan Begner and Paul Cadle filed four motions to challenge the charges.

CBLDF Executive Director Charles Brownstein said, "The late summer tri date places even greater urgency on o fundraising initiatives this summer. T strategy we're working from is aggres sive, and a first-rate, aggressive legal strategy is very expensive to maintain More information appears at *www.cbldf.org*.

Gemstone's future looking bright

Gemstone Publishing's John Clark and Gary Leach talked to *CBG* about plans for the company's upcoming comics, including a look at 2006.

Though many of the release dates are uncertain at this point, the Donald Duck-Uncle Scrooge one-shot *Somewhere and Nowhere* will come out in November. Gemstone Editor in Chief Clark said the story is a Carl Barks idea written into a story written by John Lustig and drawn by Pat Block. The issue will also contain multiple extras, including a letter to Block from Barks.

Another project in the works is a coffee-table book featuring one-page adaptations of Disney cartoons that were published in *Good Housekeeping*. The softbound version will sell for $29.99, with the hardbound book with dustjacket priced at $149.99.

In *Donald Duck* #16, Gemstone will run a 73-page parody of *Lord of the Rings*. Meanwhile, in *Donald Duck Adventures* will appear a *Star Wars* parody, though the issue and release date for that has not been determined yet.

"Escape from Forbidden Valley" is the title of the story set for *Uncle Scrooge* #363. Clark said fans have been asking for this 24-page Don Rosa story for some time; it has never been printed in America.

Looking ahead to 2006, Gemstone will publish a second Blotman story, perhaps as a one-shot. The company will also put out a companion volume to its *Life and Times of Scrooge McDuck*.

Artists boost Seattle library

A group of at least 24 artists will take part in a series o 24-hour charity event aimed at benefiting the Seattle Public Library's graphic-novel collection. The event, named "Spawns of Insomnia," will offer participants the chance to draw a fantasy- or science-fiction-themed 24-page comic in 24 hours. Artists will gather Sept. 1-5 at the Cascadia Con at the SeaTac Hilton in suburbia Seattle; the "Spawns" will run each day of the convention for a total of five 24-hour events.

The charity aspect works like a marathon race, with artists raising money through sponsors' donations. The money will go to The Friends of the Seattle Public Librar specifically for use to increase the institution's graphic-novel collection. The person who raises the most money will receive a prize.

Other prizes from retailers and publishers will be awarded for varying participation, including cash prizes of $50 to all artists who finish their story within the allotted time — and $250 for the piece selected as best story.

In late September, the stories will be posted at the website of "Spawns" organizer Cartoonists Northwest, *www.cartoonists.net*.

Registration is $30 — $20 for Cartoonists Northwest members. To participate and join the organization simultaneously, the fee will be $45. Those interested can contac Scott Ball at *scott@animationcloset.com* or (206) 214-5369; o John Lustig at *john@lastkisscomics.com* or (206) 525-6257.

Databank

New comics sales for June 2005

Diamond sales
Top comics *ordered* by retailers

Comics shops ordered more than **7.08 million comic books** from **Diamond Comic Distributors** in June, up 8% from the same month in 2004, which had the same number of shipping weeks. Those comics were worth **$20.83 million**, up 11% from the same month in 2004.

Adding **all** comics, trade paperbacks, and magazines sold by Diamond, the total grows to **$32.83 million**, up 11% from the same month in 2004.

Orders shown below are **estimates:**

	Comic Book	Price	Publisher	Orders
1	House of M #1	$2.99	Marvel	233,700
2	House of M #2	$2.99	Marvel	168,900
3	New Avengers #6	$2.25	Marvel	161,500
4	Green Lantern #2	$2.99	DC	117,800
5	Superman Batman #20	$2.99	DC	114,100
6	JLA #115	$2.50	DC	95,400
7	Villains United #2	$2.50	DC	94,400
8	OMAC Project #3	$2.50	DC	94,000
9	Uncanny X-Men #461	$2.50	Marvel	91,200
10	Spider-Man House of M #1	$2.99	Marvel	85,100
11	Rann Thanagar War #2	$2.50	DC	83,800
12	Uncanny X-Men #460	$2.50	Marvel	82,400
13	X-Men #171	$2.50	Marvel	80,300
14	Wolverine #29	$2.50	Marvel	79,900
15	Ultimate Spider-Man #78	$2.50	Marvel	79,400
16	X-Men #172	$2.50	Marvel	78,900
17	Ultimate X-Men #60	$2.50	Marvel	78,600
18	Day of Vengeance #3	$2.50	DC	78,400
19	Amazing Spider-Man #521	$2.50	Marvel	74,100
20	Teen Titans #25	$2.50	DC	70,500
21	Ultimate Fantastic Four #19	$2.25	Marvel	70,300
22	Ultimate Fantastic Four #20	$2.50	Marvel	69,100
23	Young Avengers #5	$2.99	Marvel	68,700
24	Batman #641	$2.50	DC	67,200
25	Superman #218	$2.50	DC	61,500
26	Fantastic Four #528	$2.99	Marvel	55,900
27	X-Men The End Heroes & Martyrs #4	$2.99	Marvel	54,900
28	Marvel Knights Spider-Man #15	$2.99	Marvel	54,100
29	Supreme Power #17	$2.99	Marvel	52,300
30	Outsiders #25	$2.50	DC	52,200
31	JSA#74	$2.50	DC	51,600
32	Giant Size X-Men #3	$4.99	Marvel	48,700
33	Daredevil #74	$2.99	Marvel	48,200
34	Flash #223	$2.50	DC	48,000
35	Captain America #7	$2.99	Marvel	47,200
36	Wildsiderz #0	$1.99	DC	44,400
37	JLA Classified #8	$2.99	DC	43,500
38	Incredible Hulk #82	$2.99	Marvel	43,200
39	Action Comics #828	$2.50	DC	43,000
40	JLA Classified #9	$2.99	DC	42,800
41	Prelude to Infinite Crisis	$5.99	DC	41,100
42	Last Hero Standing #1	$2.99	Marvel	39,600
43	Seven Soldiers Zatanna #2	$2.99	DC	39,500
44	Legion of Super Heroes #7	$2.99	DC	39,100
45	Detective Comics #807	$2.99	DC	38,500
46	Lex Luthor: Man of Steel #4	$2.99	DC	38,100
47	Birds of Prey #83	$2.50	DC	38,100
48	Adventures of Superman #641	$2.50	DC	38,000
49	Punisher #22	$2.99	Marvel	37,800
50	Black Panther #5	$2.99	Marvel	37,400

Source: *Diamond Comic Distributors, Comics & Games Retailer magazine*

The HEAT-meter
Top comics *sold* by retailers

Whereas the list on the left represents what comic books retailers **ordered and received**, the rankings below represent what retailers **said they sold**, in reports to ***CBG***. While not as exact as order data, this ranking shows those titles that are performing better in shops than their orders would indicate. **Marvel's *Ultimate Spider-Man* #78,** for example, came in 15th in orders for the month, but 6th in actual retailer sales.

Some titles listed below actually shipped the previous month but were still being reported as strong sellers.

1 New Avengers
2 House of M
3 OMAC Project
4 JLA
5 Superman/Batman
6 Ultimate Spider-Man
7 Wolverine
8 Green Lantern
9 Villains United
10 Day of Vengeance
11 Uncanny X-Men
12 Rann/Thanagar War
13 X-Men
14 Teen Titans
15 Ultimate X-Men
16 Ultimate Fantastic Four
17 Amazing Spider-Man
18 Batman
19 Spider-Man: House of M
20 Marvel Knights: Spider Man
21 JLA Classified
22 Superman
23 Young Avengers
24 JSA
25 Seven Soldiers: Zatanna
26 Ultimates 2
27 Action Comics
28 Supreme Power
29 Seven Soldiers: Klarion
30 Fantastic Four
31 Seven Soldiers: Shining Knight
32 Detective Comics
33 Green Lantern: Rebirth
34 Ultimate Iron Man
35 Batman Allies Secret Files
36 Adventures of Superman
37 G.I. Joe: American Elite
38 Astonishing X-Men
39 Batman: Dark Detective
40 X-23
41 Birds of Prey
42 Wolverine: Soultaker
43 Giant-Size X-Men
44 Captain America
45 Outsiders
46 Batman: Legends/Dark Knight
47 New X-Men
48 Daredevil
49 Toxin
50 Flash

Source: *Comics & Games Retailer magazine*

The scoreboard
Publisher market shares

The first two tables below break down retailer orders for the Top 300 comics sold by Diamond, exclusive of trade paperbacks.

The table on the right represents the share of all publications Diamond sold, capturing comics not in the Top 300, trade paperbacks, and magazines (whether or not they contain comics).

Share of Top 300 Comics (in units)		Share of Top 300 Comics (in dollars)		Share of ALL publications (in dollars)	
Publisher	Share	Publisher	Share	Publisher	Share
Marvel	46.04%	Marvel	45.38%	Marvel	35.88%
DC	39.62%	DC	38.98%	DC	33.49%
Image	4.62%	Image	4.18%	Dark Horse	4.75%
Dark Horse	2.72%	Dark Horse	2.83%	Image	4.09%
IDW	1.22%	IDW	1.65%	Tokyopop	3.48%
Avatar	1.02%	Avatar	1.36%	IDW	1.86%
Devil's Due	0.90%	Devil's Due	1.04%	Viz	1.75%
Dynamic	0.83%	Dynamic	0.84%	Wizard	1.60%
Alias	0.52%	Aspen	0.45%	Avatar	1.33%
Aspen	0.44%	Bongo	0.43%	Devil's Due	1.00%

Source: *Diamond Comic Distributors, Comics & Games Retailer magazine*

For more on industry sales trends, visit the **Knowledge Base** forum at
www.cbgxtra.com

COMICS IN YOUR FUTURE

Comics shipping information is taken from publisher and distributor solicitations and updates and is as accurate as possible at presstime.

ON SALE IN SEPTEMBER 2005

3 Boys Productions
Students of the Unusual #6, $3.50

A. D. Vision
Full Metal Panic: Overload Manga Vol 2 TP, $9.99
Orphen Manga Vol 3 TP, $9.99

A.P.C.
Abiding Perdition #2, (two covers $3.50)
Gloom #5 , $3.50
Lexian Chronicles: Full Circle #5, $3.50
Mr. T #5, $3.50
Scatterbrain #4, $3.50

Abstract Studios
Strangers In Paradise #76, $2.95

AC Comics
Best of the West Round-Up Sp #1, $24.95
Further Advs of Nyoka, Jungle Girl #6, $6.95
Men of Mystery Annual #1, $7.95

Across The Pond Studios
ATP Presents #2, $2.95

Adhouse Books
Secret Voice #1, $4.95

Aeon
Those Annoying Post Bros In: "Sex, Drugs & Heads Will Roll", $2.95

After Hours
7 Days To Fame #1 , $3.99
Sherman's Room #1, $2.95

AiT/Planetlar
Colonia Vol 2: On Into Great Lands TP, $12.95
Smoke & Guns GN, $12.95

Alias Enterprises
10th Muse Vol 2 #6, $2.99
Armorquest Genesis #2 , $2.99
Devil's Keeper #4, $2.99
Elsinore #6 , $2.99
Gimoles #3 , $2.99
Imperial Dragons #3 , $2.99
Legend of Isis #5, $2.99
Lethal Instinct #6 , $2.99
Lullaby #1, $2.99
Opposite Forces Vol 2 #3 , $2.99
Pakkin's Land Vol 2 #6, $2.99
Six-Gun Samurai #3, $2.99
Victoria's Secret Service #0, $0.75
XIII #4, $2.99
Yenny #1, $0.75 (alternate cover $2.99)

Alternative Comics
True Porn Vol 2 TP, $19.95

Amazing Aaron Productions
A College Girl Named Joe Vol 1 TP, $14.95

Anarchy Studios/Harris Comics
Vampirella: Revelations #0, $0.25

Anime Works Publications
Apocalypse Zero Vol 3 GN, $9.99
Kamunagara: Rebirth of the Demon-slayer Vol 3 GN, $9.99

Antarctic Press
AP How To Break Into Comics, $2.99
AP How To Draw Manga: Next Generation #9, $4.95
Chisuji #2 , $2.99
Duel #0, $2.99
Fred Perry's Legacy: First Inheritance Color Manga Vol 1 TP, $12.99
Gold Digger Annual 2005, $4.50
Gold Digger Vol 6 Pkt Manga TP, $9.99
I Hunt Monsters Vol 2 #9, $2.99
Nagasaki: The Forgotten Bomb #2, $3.99
Oz: The Manga #4 , $2.99
Science Fair #2 , $2.99
You Can Draw Monsters, $19.95

Antimatter/Hoffman International
Mike Hoffman's Son of Secret Sketchbooks, $6.95
Octavia Trilogy, $5.95

Approbation Comics
Myriad #5 , $2.99

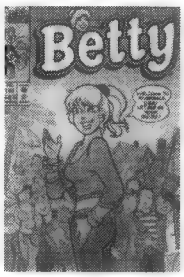
Arcade Comics
Nitrogen Ltd Preview Book, $6.99
Youngblood: Bloodsport #2 Dlx Bootleg Ed, $9.99

Arcana Studio
100 Girls #7, $2.95
Dead Men Tell No Tales #2 , $3.95
El Arsenal #3 , $2.95
Sundown #3 , $2.95

Ashtray Press
Lost Dogs Vol 1 GN, $13.00

Aspen Mlt Inc
Fathom: Dawn of War Vol 1 TP, $9.99
Soulfire #7 , $2.99

Archie



Betty Cooper celebrates the 150th issue of her solo title with a tour of Riverdale in ***Betty* #150,** scheduled to ship Sept. 21.

Sept. 8
Jughead #168, $2.25
Sonic The Hedgehog #153, $2.25
Tales from Riverdale Digest #5, $2.39

Sept. 14
Archie #560, $2.25
Archie Double Digest #164, $3.59

Sept. 21
***Betty* #150, $2.25**
Jughead and Friends Digest #5, $2.39
Pals N' Gals Double Digest #97, $3.59
Sonic X #1, $2.25

Sept. 28
Betty & Veronica Digest #160, $2.39
Jughead's Double Digest #116, $3.59
Sabrina Vol 2 #70, $2.25

DARK HORSE COMICS

Abe Sapien begins to settle into his desk job at The Bureau for Paranormal Research and Defense in ***B.P.R.D.: The Black Flame* #2,** scheduled to ship Sept. 28.

Sept. 8
Lady Snowblood Vol. 1 TP, $14.95
Rocco Vargas: Walking With Monsters HC, $14.95
Serenity #3 , (three covers $2.99)
Star Wars: Empire #37, $2.99

Sept. 14
American TP, $14.95
Blade of the Immortal #105, $2.99
Devil Chef Man With The Soft Serve Brain TP, $6.95
Jingle Belle TP, $12.95
New Recruits TP, $12.95
Zombieworld: Winter's Dregs & Other Stories TP, $24.95

Sept. 21
Aeon Flux #2 , $2.99
Conan #20, $2.99
Concrete Vol. 2: Heights TP, $12.95
Goon #14, $2.99
Hellsing Vol. 7 TP, $13.95
Star Wars: X-Wing Rogue Leader #1 , $2.99

Sept. 28
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DC

Michael W. Kaluta provides the art and cover for ***Lucifer* #66,** scheduled to ship Sept. 21.

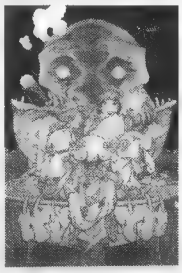

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image

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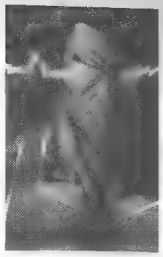
J. Michael Straczynski's *Supreme Power* series splits into a series of mini-series including ***Supreme Power: Hyperion #1***, scheduled to ship Sept. 21.



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WINGS on a FREIGHT TRAIN

The path to taking a fandom institution online — after taking a decade to think about it!

by **JOHN JACKSON MILLER**

Well, at least you can't say the folks here at *CBG* rush into anything.

It took more than a decade from the first discussion here of taking *CBG* monthly into the mass market to actually pull the trigger. And, as you've read here in the last couple of issues, the *CBG* editors have finally, this summer, gotten around to launching a website of their own design: ***CBGXtra.com.*** It's a place for comics discussion and news, as well as for us to post answers to frequently asked questions about the hobby.

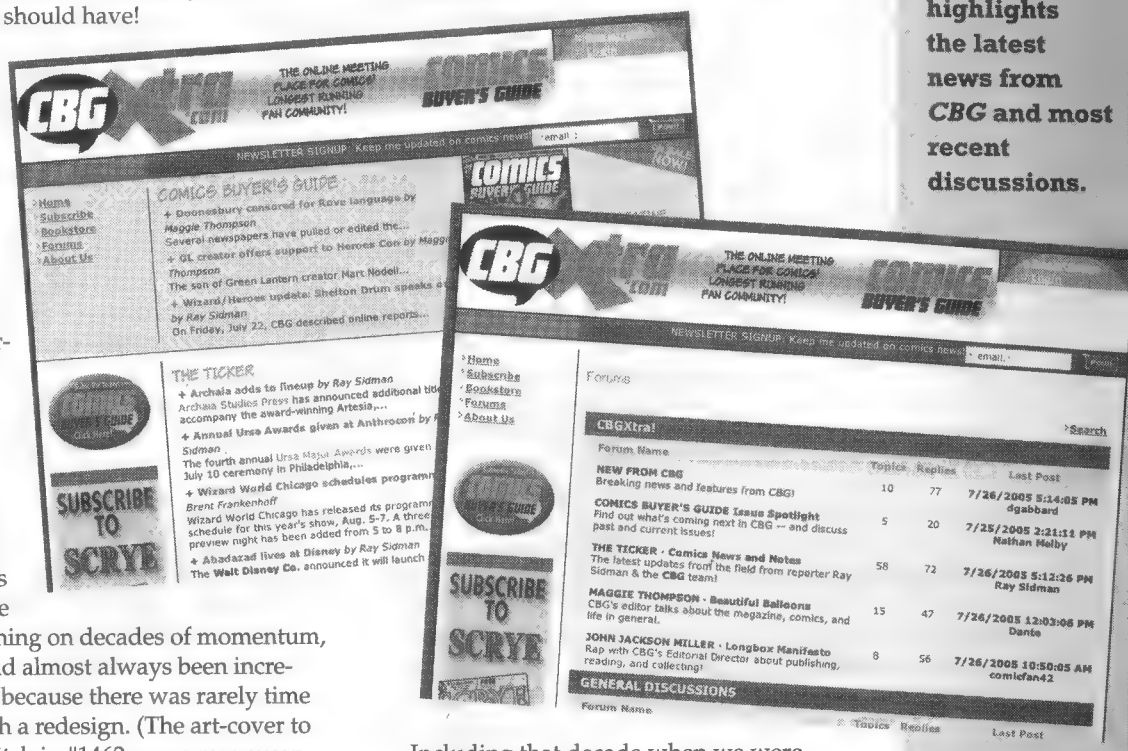
Once again, it comes about a decade after we first thought about it. But not sooner than we were ready to do it — and maybe, not sooner than we should have!

Over a year ago, when asked to begin putting together a plan for transforming *CBG* from a weekly newspaper into a monthly magazine, I characterized the challenge as "putting wings on a freight train." And a freight train's how we looked at the weekly: With its production pace so fast and running on decades of momentum, changes to it had almost always been incremental, simply because there was rarely time to think through a redesign. (The art-cover to news-cover switch in #1462 was a rare exception.) And, since we were taking the magazine to a much larger audience as a monthly, "wings" reflected the fact that we were transforming the train into something else.

Interestingly, experience with the monthly has shown that the "train" remains the right comparison. It's still a freight train rumbling onward — maybe making less frequent runs, but with many more passengers and a nicer lounge car. And now it ties up auto traffic for a lot longer.

No, it turns out that the other big decision — to finally stake out space online for *CBG* editorially — is probably a better fit for the "wings on a freight train" metaphor. It's yet another big change in the way we do things, adding to the regular tempo of our print deadlines the amorphous energy of "this is happening now; let's let people know." We'd dabbled in that sort of thing with our e-mail newsletter, which today continues as a complement to *CBGXtra.com*. But the regularly scheduled, one-way nature of that kind of communication was not a serious departure from what we were already doing. With the forums on *CBGXtra*, we can find out what people think about something almost immediately, gauging reaction to various topics — and engaging with readers who have their own suggestions (or corrections!).

Immediacy plus the two-way street: That's the deeper transformation to decades of practice here.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Several newspapers have pulled or edited the...
+ GL creator offers support to Heroes Con by Maggie Thompson
The son of Green Lantern creator Mart Nodell...
+ Wizard/Heroes update: Shelton Drum speaks a
by Ray Sidman
On Friday, July 22, CBG described online reports...
THE TICKER
+ Archaia adds to lineup by Ray Sidman
Archaia Studios Press has announced additional titl
accompany the award-winning Artesia,...
+ Annual Ursa Awards given at Anthrocon by R
Sidman
The fourth annual Ursa Major Awards were given
July 10 ceremony in Philadelphia,...
+ Wizard World Chicago schedules programm
Brent Frankenhoff
Wizard World Chicago has released its programm
schedule for this year's show, Aug. 5-7. A three
preview night has been added from 5 to 8 p.m.
+ Abadazad lives at Disney by Ray Sidman
The Walt Disney Co. announced it will launch
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GENERAL DISCUSSIONS
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Replies
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The engine that drives *CBGXtra.com*, the *CBG* discussion forums (below) are supplemented by the front page (left) which highlights the latest news from *CBG* and most recent discussions.

Including that decade when we were ***real*** reluctant to throw our hat in the Web...

Memoirs from the 2400 Baud Stone Age. The earliest formal brush with the Internet *CBG* had was a connection with a bulletin board service run by a third party back in the early 1990s, licensing the name "CBG Express."

Primarily a service for helping dealers reach each other, our editorial involvement with it was practically nil. For, apart from logging into CompuServe every now and again to chat with the nascent online fan community, there just wasn't much for us to do online. Or for anyone else, either: As late as 1995, ads were still running in *CBG* for 900-number phone services "with the latest news on upcoming comics." It's "online news," I suppose, but not exactly what we think of, when we consider the term today!

Getting started on CBGXtra.com

I'm sure many people reading this are old hands at posting on online messageboards. But most people on the planet have never done it, so here's a few tips...

Register. You can read posts on **CBGXtra.com** without being signed in — but to post, view online issues of ***CBG***, or access other functions, you need to click on the "Register" button and start an account. First, type in your real first and last name, as well as your e-mail address. Then...

Select your username. This can be any (G-rated!) combination of letters and numbers, up to 20 characters long. You don't have to use underscores for spaces; spaces work. Your username doesn't have to be your real name, but if it is it will save you some time — since we require all posters to sign their postings if their usernames aren't their real names.

You'll also be prompted to select a password.

If you're a ***CBG*** subscriber, you can next type in the subscriber code from your mailing label, which will allow you to view our online issues as soon as they're published. Skip this step if you don't have it handy or aren't a subscriber; you can always go back in and change your username and/or password or add your subscriber number by logging in and clicking your username at upper right.

That's it! You're logged in. In future, you can tell your computer to remember your username and password and keep you logged in — but you must have "cookies" enabled in order to do so.

Your profile. Once you're signed in, there's a page you can reach called "My Profile" where you can type in whatever vital stats you want to for yourself. You don't have to do it, but it helps others know who you are.

You can also post a photograph in the profile page; it needs to be a JPG at 72 dots-per-inch — and not too big, since it might get too big for the window that displays it.

Signature line. You can type a signature line in the "My Profile" section, which will save you time in signing your posts later on.

Avatars. An avatar is a little picture that will appear next to all of your posts. You don't have to have an avatar, but it's a cool way to help people remember you. ***CBG*** staffers and freelancers have stylized avatars so you can always see who's there from the magazine.

You reach the avatars through your "My Profile" page. The avatar must be a JPG at 72 dots-per-inch and is limited to an inch and a half wide. Larger images may interfere with your message display.

Now you're ready to post! You can bookmark either the front page or the forum page — or both. The front page highlights special features from the staff of ***CBG***, the five most recently posted news stories from ***CBG***, and the five most recent posts from anyone to the message board. It also includes polls and information about upcoming issues of ***CBG***.

The *CBG* offices soon entered the digital age for real, as faxed articles turned to e-mailed files and waxed layout boards gave way to computer design. Yet, on the Web, we were reluctant to commit to a presence beyond the subscriber-service functions already built into the corporate site. There were a few reasons for that.

First, there was that "freight train" thing. With *CBG* as a weekly newspaper, we simply didn't have the time or personnel here to commit to a second channel of communication.

There were occasional exceptions. When a certain former horror-comics creator faked his own death prior to April Fool's Day 1998, using confederates and aliases online to circulate a forged newspaper obituary, *CBG* helped smoke out the truth. Our joint online post with *The Comics Journal* brought the stunt to a premature conclusion — though one poster said that the two magazines' cooperation was a greater miracle than the creator rising from the dead would have been! (Said creator's name never again appeared in *CBG*: After all, dead men draw no comics. Great publicity, there!)

Another reason we never aggressively sought to develop a presence online was simple dollars and cents. In the late 1990s, many traditional magazine publishers assumed the Internet, with its hordes of potential readers, could become a serious profit center right away. Now, that might work if you're the only one with that idea — and with the information. But content is cheap on the Web, and most 'Netizens (to use a silly term from the day) then and now perceive the Web to be essentially one big free all-you-can-eat buffet. Once the bubble burst, those publishers found their fortunes tied to the Web's far more than did firms like ours, which looked at the Web as a promotional tool rather than a stand-alone product. "First into the pool" can be great, but you want to know if the water's freezing!

A third factor was that, on the few occasions when the *CBG* staff *did* have notions of what we wanted to do online, we were out too far ahead of whatever the overall corporate Web strategy was here. A few times in the late nineties and early double-naughties, when major comics news sites and forums lost their hosts, we considered setting up a "lifeboat" of sorts on our servers. But those plans always invariably involved more expenditures and maintenance for our one mag's site than for the entire rest of the line. It was always hard to justify — especially since, as noted, it's tough to turn a Web presence into actual dollars.

Getting the most out of your discussions on CBGXtra

Responding to threads. To respond to a thread while you're signed in, simply click on the "respond" button at the end of the thread you're reading. If you want to respond to a specific comment, remember to copy it for pasting when you're doing your response, remembering to say "John said..." or some other notation to indicate who and what you're responding to.

You'll need to sign your name (unless your username is your real name), and you'll want to skip lines between paragraphs.

Don't write in all capital letters: That's considered yelling.

Starting new threads. From the subforum index, click "New Thread," select a thread title, and start typing. You'll want to select an icon to appear next to your thread when it appears in the index; we have a growing selection, ranging from expressive balloon-faces to a spoiler warning.

Tracking threads. If you want to be notified every time someone responds to your thread, click "Notify Me" when you start the thread. That functionality has been intermittent in the early weeks of the site, but we expect to get the bugs knocked out soon.

What's changed? Our company's changed, for one thing. Whereas, a decade ago, our sister magazines dealt almost entirely with collecting, our parent company F+W Publications today has many lines with many titles, much differentiated. Thus, a Web presence highly specialized for a single magazine fits in well. (I'm thankful we got to use the ***CBGXtra*** branding for the site — it's a savings of 10 letters over *www.comicsbuyersguide.com!*)

Second, going from a monthly schedule to a weekly one does give the ***CBG*** staff somewhat more flexibility with its time — and, while we can't be *in print* every week, we do want to continue to channel information frequently. When *Editor & Publisher* went from weekly to monthly two years ago, it revved up its website to run breaking news, while recapping the month's events and reserving longer-form features and analysis for the magazine. That's likely the role the website will play with ***CBG***. You don't have to read the website to enjoy ***CBG***, but readers of the website will find that the site/magazine dynamic gives them a hobby experience duplicated nowhere else.

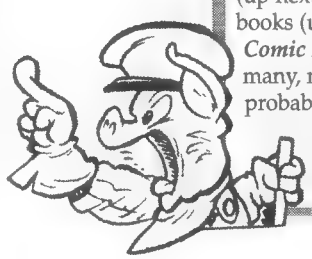
Part of it, too, is that we felt we could offer a more civil online discussion experience than could be found "in the wild." Many forums police behavior well. Others make you wish you'd never bought a computer. I must admit I had almost completely stopped spending time on online forums myself — partly for having too much else to do, but partly because of the level of the discourse. At ***CBGXtra***, we've asked that all posters sign their real names to their posts — in part because people are less likely to lob grenades when they're unmasked. We also may run comments from the forums now and again in ***CBG***, and having a name allows us to give credit where it's due. A nice moderating side effect of that is this: People are less likely to start a flame-war, if they know their name might wind up next to it in print. Electrons come and go, but ink and paper is forever...

And we're off! It's been a busy first month on ***CBGXtra***: We've had thousands of visitors, signed up hundreds of members, and have posted enough stuff that I've had to stop myself from writing in HTML twice in this column. Thanks go to all our "early adopters," who've been helpful in getting things going.

There are many behind the scenes who helped get us rolling, like Web guru Tim Rolands and our patient Information Technologies Department — but I want to send special appreciation to Andrew "Captain Comics" Smith, columnist and ***CBGXtra*** moderator who has been conferring with us since the beginning on what a ***CBG*** web presence should involve. You'll note that he's been a "consulting editor" in the front of the magazine since we went monthly — which, again, is when we began seriously making plans for ***CBGXtra.com***.

The Captain's Comic Cave, located at ***www.captaincomics.us***, is a textbook example of how a comics discussion board should be organized and maintained (if you can imagine a class for which there'd be textbooks for stuff like this). We liberally borrowed a number of the Cave's ideas in the organization of the site — what sorts of things would go where in the message boards, *etc.* — and, again, we very much like the notion of a community of fans where the tongues (keyboards?) are civil. That's what you get there, and that's what we hope to provide with our destination, too. Add 'em both to your list!

See you online — and back here, next month!



JOHN JACKSON MILLER writes comics (up next: *Star Wars: Empire* #35 in late August), books (up next: the ***CBG Standard Catalog of Comic Books Fourth Edition*** in late August), and many, many posts on ***CBGXtra.com*** (including, probably, quite a few in late August).

Drop him a line there or at **ohso@krause.com** and visit his website at **www.farawaypress.com**!

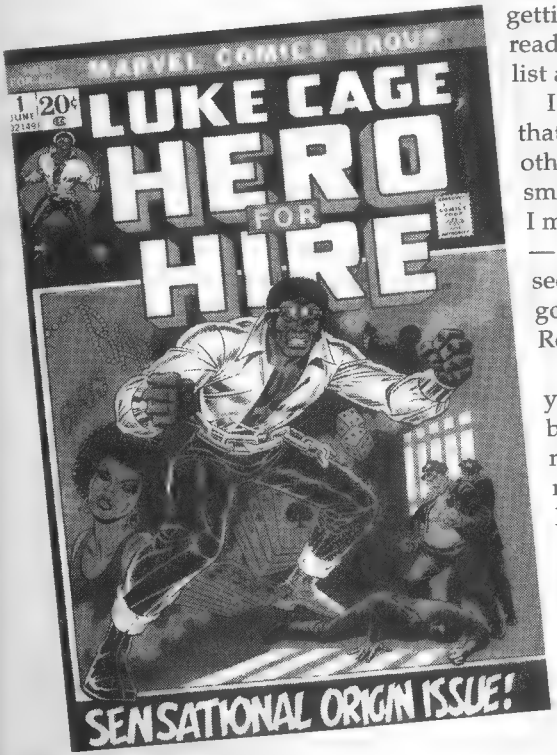
Art by Flint Henry

Bargains for now

The Leisure Suit Age

by **BEAU SMITH**

As I've mentioned here before, I'm not the smartest guy you'll ever share a beer with. I'm not the dumbest, either. Don't go gettin' my name ready for the Dean's list any time soon.



I've always found that if ya listen to others who are smarter than you — I mean really *listen* — you'll at least seem smarter. I'm good at listening. Really good.

In the almost 20 years that I've been in this business, I've always made it a point to listen to the readers, retailers, distributors, and assorted hoodlums of the comic-book industry. As of late, I've had a bunch of retailers and collectors tell me that there is a major surge goin' on with Marvel and DC comic books from the '70s.

Comics like *The Human Fly, Son of Satan, Superman's Girl Friend Lois Lane,* and others that were once seen as lame in their day are now the hot items bein' sought out. This love for the once-lame has even spilled over to the collectors of original comic-book art. A couple of long-time art dealers told me, that 10 years ago, you couldn't give away original art by such artists as Irv Novick, Dick Dillin, Ernie Chan, and other masters of turning out monthly comics. The dealers tell me that the above-mentioned guys, as well as some of their peers, are now demanding pretty high prices on the market via eBay and at the conventions.

From my point of view, this is great. I've always been a huge fan of those guys and the other craftsman from that era. These were the guys who knew how to tell a story and never missed a deadline. True professionals! My opinion is that we could use a few more like 'em today.

As a reader, I bought most of the comics in the '70s when they came out.

Got 'em at the drug store, the supermarket, and the newsstand. Once I got into the comic-book business in 1986 and started traveling a lot all over the country, I started pickin' up all the issues that I might've missed durin' the days when my brain cells were runnin' low from beer baths and throwin' clever lines at pretty women. I was able to pick 'em up real cheap. (The comics, not the women.) Most of the dealers were more than happy to see me take 'em off their hands. (Again, the comics, not the women.) One dealer was so happy to see me buy his run of *Red Wolf* from Marvel that he threw in his extra copies of *Skull the Slayer*. I never turn down a free comic or a cold beer. (Or a cheap woman. I know. Stop it.)

Back in the '70s, not very many guys bought issues of *Wonder Woman* or *Lois Lane*. My manhood was never in question, as I threw down a few crummy dollar bills and walked away with armloads of those two DC heroic babes.

Black Lightning and *Bat Lash* at DC were two comics that were underrated. I had no problem pickin' up copies for a quarter each. As far as Marvel titles went, you could spend a roll of quarters and get a huge collection of '70s comics. Great stuff like *Amazing Adventures, Planet of the Apes, Astonishing Tales, Black Goliath*, and (a personal favorite of mine) *Captain Savage and His Leatherneck Raiders*, plus tons of other great books.

I'm sorry I'm takin' the long way around the barn here, but I get a little juiced when I start thinkin' about all these great fun books that were overlooked for so very long. Granted, these books aren't the stuff of Frank Miller, Neil Gaiman, and Alan Moore, but they *are* the comics those guys read and loved to get to where they are today. Check out one of the issues of Marvel's *The Cat*. You'll find a fan letter from Frank Miller in it.

My manly advice is that y'all start stockin' up on Marvel and DC comics from the '70s while ya still can. Time is runnin' out. Supplies are getting' low from what my friends are tellin' me. I'd suggest that, the more corny the title, the more reason you should buy it. These are the real future treasures.

Some of the stories are so bad they're good, if ya know what I mean. Who can't read the run of *Hero for Hire* and not wallow in all that is the '70s?

There was a great run of the *Wonder Woman* comics where she didn't have her powers and did the Mrs. Peel thing. Great twists and the covers were always eye-candy for those who like their women in comic-book form. Same with *Lois Lane*. Nothin' stopped her in the '70s. She was a major player and nobody knew it then.

Speakin' of babes in comics — who can forget *Night Nurse* over at Marvel? Well, most everybody did, but *I* didn't. I picked it up back in the day just because it was so weird that they would publish it. Later, in the '80s, I picked up extra copies to give to my buddies. I bet they're happy now. Those issues are goin' for some good prices.

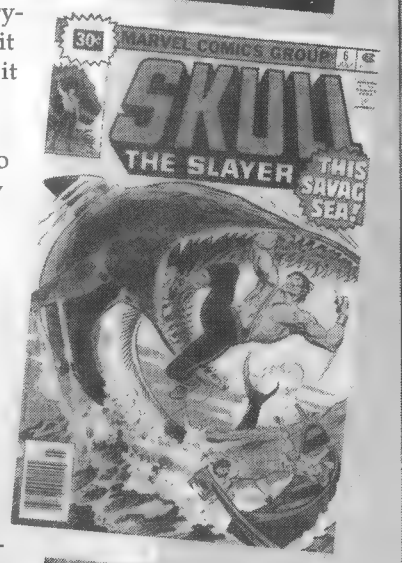
So what are ya waitin' for? I ain't gonna come to your mother's basement and pick ya up. Get in your car and head to your local comics shop. Go to a convention. Get online. Seek out these lost gems as if you were Indiana Jones on a budget. Trust me, you won't be sorry. I never was. Forget the Golden Age and the Silver Age. The '70s were the Leisure Suit Age of Comics!

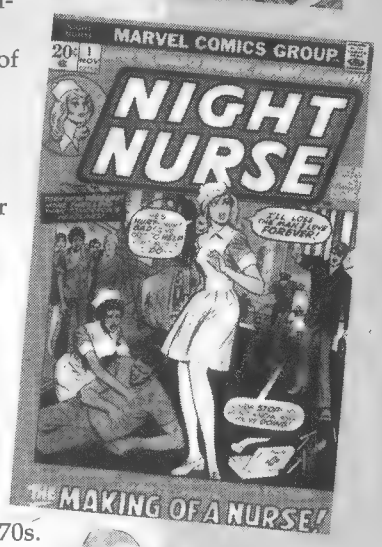
Ya see, it all goes back to what I said at the start of this month's column. If ya listen — and I mean really *listen* — other people will think you're smart. That ain't a bad thing.

All you're gonna get outta listenin' to me is more manly. That's if you're a guy. If you're a female — well, you'll just get excited.

At least I like to think so. Don't ruin it for me. Just lie.

Let me know what comic-book prizes you find from the '70s. I'd love to hear about 'em.





BEAU SMITH invites questions, answers, thoughts or wonderful items of worth to The Flying Fist Ranch, P.O. Box 706, Ceredo, WV 25507. E-mail Beau at ***beau@flyingfistranch.com*** or visit his website: ***www.flyingfistranch.com***

Column © 2005 Beau Smith

The search for positive representations

Shredding Stereotypes

by JESSE JACE

I hated Apache Chief as a kid. Every Saturday morning I would tune in to *Super Friends*, hoping beyond hope he would change. He never did. That tragic excuse of a cartoon superhero sucked. Plain and simple. He looked nothing like the Native Americans I knew from the Culture Center, nor from the powwow circuits, nor from the artists that my uncle hung out with. The "Chief" wore dorky clothes that looked only vaguely like Navaho regalia, he had dorky powers, and he spoke in "Broken English," which always confused me, since every Indian I knew spoke perfect American English. In hindsight, I now know, I should be grateful he was not another stereotypical crackpot "shaman" with mystic powers from a "great spirit" no one has ever heard about before.

Some 20 years later, Native American cartoon heroes have evolved into something to be proud of. *Justice League Unlimited* recently introduced Long Shadow and, boy, did I cheer: finally, a super-hero to whom I am not embarrassed to introduce my nephews. I have to admit I have been sweating this for a while. What could I possibly share with my nephews that would not depress them and tick off their mother? Back in the Dark Ages, Native American cartoon and comic-book heroes were given poor treatment. *Scout* and Scalphunter (in *Weird Western Tales*) comics are still handed to the paper shredder at my house. (I do not care whether they are worth money or not!) I may own an online comic-book store, but I still shred them, rather than let that trash circulate.

Older Western comics, including* Wyatt Earp *(below), definitely didn't have positive Native American representations.

THE NEXT MORNING...
YOU'VE TAKEN DAVE BRANT...?!
OLD MEN IN VILLAGE ANGRY! THEY SAY WHITE MAN'S JUSTICE FAIL! PRISONER ESCAPE! INDIANS NOT HAVE BUFFALO SKINS BACK!

My pet peeves aside, I have collected comic books for almost 25 years. In the last few years, though, I have begun to worry. When my nieces and nephews get old enough, they are going to start wanting to hang out with the "cool auntie" — the auntie who gives comic books as presents every holiday. Yet what could I tell them about Native Americans and the way they are handled inside the comic books I so love? I worried, I fretted, then I got lucky. The comic-book industry came to my rescue. Finally! Finally, Native Americans started being portrayed as human beings who just happened to be indigenous to the Americas. (It is not our fault that Columbus got himself lost.)

When Warpath became part of the original *Exiles* team, I cheered. Finally, someone realized that, to Native Americans, being a warrior is the one of the most honorable career choices. We only turn out more medical personnel than warriors. To this day, our warriors are considered protectors of the Nations. In some Nations, it is assumed that a male will put in his four years in the Marine Corps, although the other branches of the military are becoming acceptable. To do less would be shameful. So, needless to say, with Warpath, there was finally a comic-book hero who stood for all the right things. I

cheered. Here was a warrior who fought the good fight, proved loyal to his friends, stood up when he fathered a child, and did not cat around on his mate. I let the series run nine months before I brought him to the attention of my cousin, a warrior woman in her own right. With her blessing, I would introduce Warpath to my nephews, who were of an age to appreciate the beauty of comic books. Thank the creator, Indian Time travels the pace of cold molasses, because Warpath lasted exactly 11 issues. I never did get to show my nephews Warpath.

I waited. I figured that, if the comics industry put out Warpath, it was only a matter of time before the next kick-butt Native American super-hero would arrive on store shelves. Instead of a kick-butt warrior, Manitou Raven from *JLA* (and, later, *Justice League Elite*) arrived.

My friend Tony came over to my house one Saturday night to play *Heroclix*. He broke the news gently. The "shaman" stereotype had made a comeback.

I asked just how bad it could possibly be. His answer: "Real bad." So I went to check it out.

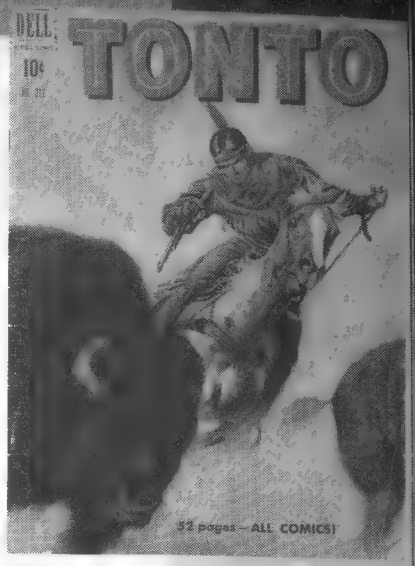
It turns out that Manitou Raven is not even human. By #2, the "thing" appeared to his wife as a "Skeleton Face." The second he did that, by Native standards, he was no longer human and was, to us, a "Nightwalker," the Native word for "him," would translate closely to the English word "demon."

By Native law, he was not human; therefore his wife, Dawn, was a widow and no longer required to honor her wedding vows. So her affair with Green Arrow was not really an adulterous affair, after all. She could sleep with Green Arrow without shame. (Nothing changes just because Manitou Raven "saved" Green Arrow in *JLE* #8.)

Since I am on a tear about Manitou the Demon, let me poke a few more holes. I know several Medicine People personally; they are not shamans. All of them are college-educated. Every single medicine person I have ever met speaks perfect American English. So the "broken English" is as foreign to modern Natives as it is to everyone else. Manitou Raven hacked me off enough that I wanted to know more about where this stereotype came from. So I did my homework and made a few phone calls to Native American educators.

When the settlers arrived, they found it odd that the "savages" did not speak the king's true dialect. Few settlers were willing to learn a "savage tongue," so, in order to communicate, the "pagans" had to learn either English, Dutch, or French, depending on who their allies were.

Understand that average Natives spoke their own language, spoke one or more cousin or ally languages, and likely knew a common form of sign language. The Native traders and warriors more than likely already spoke three or four languages before they learned a Western dialect. Life became more complicated for the Native allied with the French or Dutch. When the French and Dutch lost their territories in war to the British Colonies, their allies suddenly spoke the wrong language, so they now had to learn English. When the Natives spoke English with a heavy accent, they were considered stupid for not being able to master the language. The stereotype of the "savage" speaking "broken English" is older than our country.



Even though Tonto spoke grammatically correct when conversing with his own people, whenever he interacted with settlers, ranchers, and the requisite villains, his speech went back to "broken English."

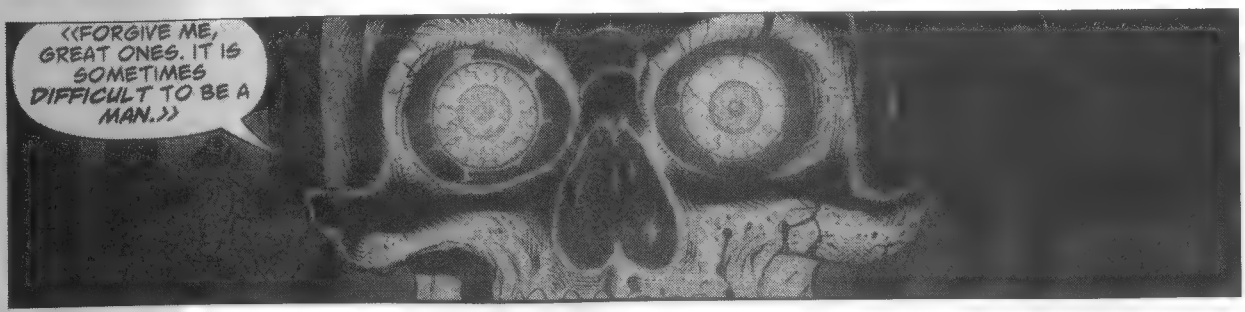
Do not misunderstand me: I know full well how hard it must be for comic-book creators to develop comic-book characters who are super-heroes with an ethnic background without transcending into negative stereotypes. I also have to give credit where credit is due. Judd Winick did a fabulous job with Warpath: a strong warrior, a tank, who was trying to do his best. He stepped up to the plate when Nocturne became pregnant, claiming the child as his.

I must also mention David Mack, who did an awesome job with Echo in *Daredevil*. I even forgave the minor problem of Echo's father's being named Crazy Horse. (For the record: The names of great fallen warriors and leaders are considered sacred and sacrosanct. No one would ever receive the names of such of the fallen as Crazy Horse, Walking Staff, and Looking Glass, since they became the surname of their descendants. Modern examples would be the family names of Fire, Looking Glass, and Black Elk.)

Since these writers have proven that it can be done, I have to ask why is it not done *more often*? Setting aside Native Americans for a moment, how is it that there are *Iron Fist* and *Richard Dragon*, yet neither character is Asian? Considering America's love of martial art films, I am surprised that there are no titles starring kick-butt Asians. If, for whatever reason, folks think an Asian cannot carry an entire title by himself, then let's get one joining as a new sidekick. (Yes, brownie points on Batgirl being Asian.)

Let us not forget the Latinos. If Latino men can make a living wearing masks and throwing each other around the squared circle in

The "broken English" is as foreign to modern Natives as it is to everyone else.



Justice League Elite's *Manitou Raven* (above) violates several Native American laws.

wrestling, why not bring a few to comics? (And, yes, there is Arana now.)

I ask for a selfish reason — and not the obvious one. I already mentioned that I own an online comics shop, so let me run some numbers for you. Before I owned my own store, I worked at the local one in town. The shop boosted 105 box subscribers. Of those 105, all but six were male. Of those 99 males, only three were non-white, and the average age pushed 35. So the shop in question catered to 30-something white males. Not bad; the shop made enough to keep the doors open. Bully for them. The problem only showed itself when I pointed out that the store sat a mere two blocks from the local junior high and five from the local high school. Why did only a few of the local kids come by?

Worse yet, I soon discovered a nasty trend. The typical customer — let's call him Bob — keeps his comic-book habit a bit of a secret, not something he talks about around the water cooler at work. Needless to say, when Bob meets *her*, the *one*, there is a 50-50 chance he will stop coming by.

On average, half of the diehard fanboys quit buying comic books the minute they meet the love of their lives. If, by some minor miracle, we kept them coming to us through the courtship, more than likely we will lose them once they become engaged.

The odds of keeping Bob buying comic books through the wedding is less than 25%. If Bob keeps collecting after the honeymoon, we almost always lose him the second the baby arrives. On average, it will take Bob three years to get back into some kind of limited comic-book collecting. More often than not, Bob will not be back to collecting comic books until Bob Jr. is old enough to appreciate who Spider-Man is.

Now that I own my own shop, I find myself pondering: Where do I find my replacement box subscribers after they all fall in love and get married? How many 20-something and 30-something non-married, middle-class, white men are out there? I do understand the demographics of the industry but I would challenge that same industry to broaden itself. Why is the industry not pushing harder to get new ethnically mixed super-hero teams out there? *Justice League Unlimited* got close but fell into stereotyping quickly. (For the record: Why must the Native Americans die before #12?)

Let some of these outrageously creative writers create a new team, one that is not bogged down in 50 years of "what-if"s, alternate universes, four volumes of backstory, and three origin rewrites. If nothing else, a great writer with access to minorities willing and able to answer any questions could create comic-book magic.

It would then be a case of simple advertising for the local shop owners, advertising and donating surplus comics to local schools for the remedial reading programs. I mean no disrespect, as I speak from experience. I moved so often as a child that I missed phonics. I spent almost four years in special reading programs in an attempt to catch up. By fourth grade, my parents were desperate to get me to read. One day, I was found looking at the comic-book display in the floral department at the local Safeway. I found that, even if I could not sound out a word, I could follow along with the pictures. With time came experience and the confidence to ask questions about words I did not know. *Uncle Scrooge* was soon overtaken by *Elfquest* and *The Crow*. I eventually went mainstream. A few decades later, I am now a diehard fan who has spent tons of money collecting comic books.

So it is with a bit of arrogance that I argue that the comic-book industry needs to work at broadening the super-hero teams and figure out a donation system with comic-book shops to get the surplus into the hands of young readers. Free Comic Book Day is excellent, but we need a Comic Book Reading Day — preferably some time in the summer, when the kids are out of school. Armed with minority super-heroes, we could sell more books and receive tons of free PR for the industry. It would be a win-win situation for everyone involved.

JESSE JACE is a registered, practicing Cherokee Native. She has been collecting comic books for more than two decades. Friends and family are still blessing the invention of the short box.

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Senior Advisor
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Price Guide

Four out of five (with five) ain't bad ...

Welcome distractions abound

by TONY ISABELLA

Everyone who has ever taken a shower has had an idea. It's the person who gets out of the shower, dries off, and does something about it that makes a difference.

— Nolan Bushnell, sometimes called the "father of the videogame industry"

My dearest, truest friends are friends I have made — directly or indirectly — through comics fandom.

Allow me to *bang bang* apologize in advance to my editors and *bang bang* readers for any boneheaded mistakes that creep into *bang bang* this month's column. Stately Isabella Manor is undergoing a series of *bang bang* repair-and-renovation projects this summer that *bang bang* fill more of my world with each passing day. As I write, there are strapping young men *bang bang* replacing the roof above my top-floor office. How come there's never a Cone of Silence around when you need one?

Obscure sitcom references aside, the second worst thing about these projects — after the formation of the black hole sucking away every dollar from the Isabella family checkbooks as well as much of our earnings for the rest of the year — is that they've effectively grounded me. My friends, comics readers, and industry professionals alike, will have gone to San Diego and Chicago and other wonderful conventions, while getting-grumpier-by-the-minute Isabella will have spent his summer stuffing wadded-up comic-book pages into his ears.

It don't hardly seem fair.

The esteemed Jerry Bails, who is arguably the father of comics fandom, celebrated his 72nd birthday June 26. I always remember his birthday, because it's also my son Eddie's birthday. I e-mailed my best wishes to Jerry and, when I did, I thanked him for his role in creating comics fandom.

My dearest, truest friends are friends I have made — directly or indirectly — through comics fandom. Former *CBG* columnist Mark Evanier and I have been pals since we were teen-agers, meeting as a result of our prolific writings for comics fanzines. I met Don and Maggie Thompson through fandom. I made my first industry contacts through fandom. It's never been a way of life for me, but I can't imagine my life without it.

I still make new friends through online comics fandom. Almost every job I have gotten within recent memory has been connected in some way to the online community that has grown from fandom, even the jobs which don't involve comics in any way. Moreover, I expect to make many new friends through *CBG*'s new online meeting place (*www.cbgxtra.com*) and maybe even score some new jobs through the people I meet there. But, as someone keeps saying around these parts, I digress.

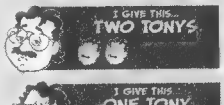
I miss not seeing my old and new friends at the summer comics cons. While I still feel the comics community around me —

The Tony Scale

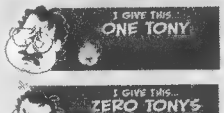
Five Tonys: Anything getting this rating is among the best comicdom has to offer.

Four Tonys: I recommend anything earning this rating.

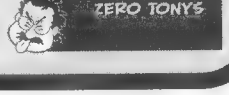
Three Tonys: This denotes something I find perfectly respectable.



Two Tonys: Basic judgment call. I found some value but not enough to recommend it.



One Tony: Buy something else.



Zero Tonys: Burn your money before buying any comic book receiving this rating.

despite the blasted vibrations from my roof — it's always especially grand to see my pals in person. Sigh.

I'll be returning to this theme of "the comics community" in a not-so-distant future column. For now, let's look at some comics that have entertained me and some that have not. In the case of the latter, I'll endeavor to be as gentle as the *bang bang bang* in my skull will allow.

I hope all ***CBG***'s readers had a wonderful summer, filled with good friends, good times, and good comic books. I'll be back next month to talk about all three. Now, let's go to the reviews …

Matador #1
by Brian Stelfreeze and Devin Grayson

Your friendly neighborhood Tipster enjoys the cop stories and so didn't hesitate to check out ***Matador* #1** (DC/WildStorm, $2.99), the first issue of a six-issue series by Brian Stelfreeze (story, art, and color) and Devin Grayson (story and script). *Matador*'s title character is a serial killer widely dismissed as an urban legend by the Miami police. Cuban-born Lt. Isabel Cardona believes that he's for real and that he's a contract killer. Her fellow officers and her superiors already dismiss her as a quota hire; this theory pushes her further out of the loop.

There is much goodness to be found here. Isabel is a terrific character, and a scene with her family is heartwarming. Stelfreeze does equally well with action shots and human moments. The issue ends on a cool cliffhanger. I'm coming back for the second issue and I bet you'll want to, as well.

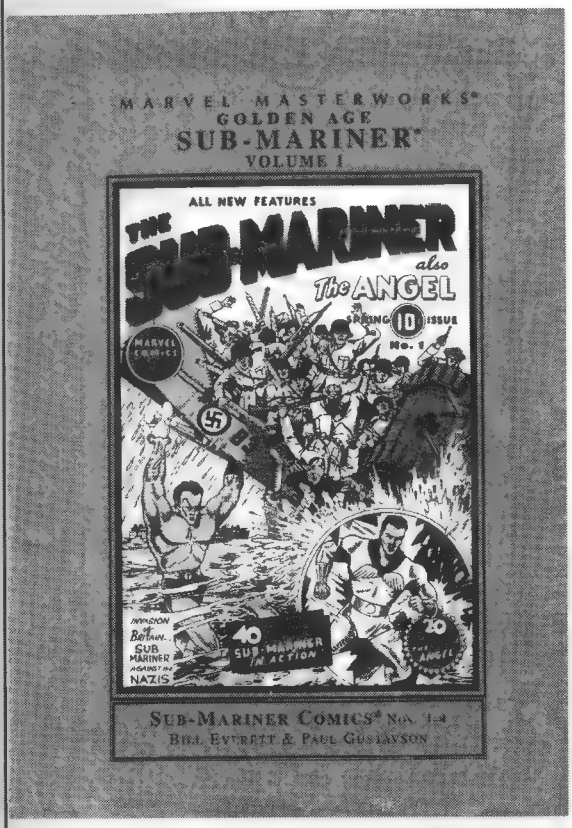
WildStorm is on a roll this month. *Matador* #1 picks up five Tonys for Stelfreeze and Grayson.

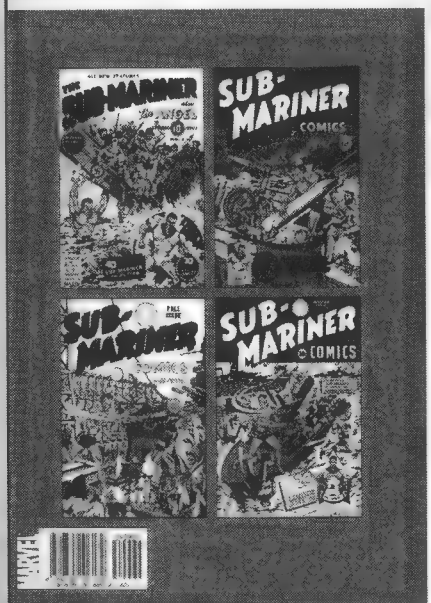
www.dccomics.com/wildstorm

--THEY'RE IN SORT OF A CIRCLE, RIGHT? ALMOST CHOREOGRAPHED--AS IF THE SHOOTER WAS DANCING, YOU SEE?
NOT LITERALLY, EXACTLY, BUT...WHAT
HUMMING?
HIALEAH, AS I RECALL, WAS A BSE GONE SOUR, AND WE'VE ALWAYS THOUGHT BAYSHORE WAS GANG RELATED.
MRS. CIGALINI, ON THE OTHER HAND, WAS ALMOST CERTAINLY AN ARMENTEROS HIT.
AND NOW YOU'RE TELLING ME THAT ALL THESE GUNMEN TOOK DANCE CLASSES TOGETHER?

Marvel Masterworks: Golden Age Sub-Mariner #1

Marvel Comics





There were more than two dozen new comics and books in the box I picked up from my friendly comics retailer, but ***Marvel Masterworks: Golden Age Sub-Mariner*** **Vol. 1** (Marvel, $49.95) was the first one I grabbed to read. No nostalgia was involved — the stories reprinted in the book had been published a decade before my year of birth — just my ongoing delight in and fascination with the growing pains of the comics industry.

Opening remarks by comics writer, editor, and historian Roy Thomas set the stage nicely for the representation of *Sub-Mariner Comics* #1-4 (Spring through Winter 1941). Thomas has a gift for bringing comics history into a context easily understood even by those of us who weren't there when it was happening. He gets readers into the proper mood for the 60-year-old stories that follow.

Sub-Mariner Comics #1 is my favorite of the issues reprinted in this book. In the first of the two stories starring the often-savage Prince Namor, the German navy launches a blitzkrieg on the undersea home of the Sub-Mariners. The body count is staggering, as Namor destroys dozens of ships. At that rate, World War II would have been over long before the United States entered the conflict.

The violence is appalling — but also immensely satisfying, as Namor deals swiftly with clear aggressors.

The second tale has Namor coming to New York to obtain radium needed to treat a plague among his own people. The city's supply has already been stolen by German agents prior to his arrival, so he hunts them down and steals it from them. His people come first, the niceties of law be damned. Namor has never been your typical super-hero; that's part of his appeal and probably why the babes of the 1940s were constantly throwing themselves at him. Chicks just dig those bad boys.

Subsequent issues featured a slightly subdued Namor. He could usually be counted on to take out a few German planes and ships per story, but he wasn't quite as enthusiastic about it. In the fourth issue, he ignored Hitler's minions completely, dealing instead with a killer in a secluded hospital and a man-made monster who would've given Frankenstein's creation a fright.

The over-the-top action and mayhem of the Sub-Mariner stories continued in the Angel tales, which backed up the lead adventures.

I don't know if the Angel was supposed to have super-powers. Sometimes, it appears that he does, other times that he doesn't — often in the same story.

If the Angel had a secret identity, it was of no importance to these stories. He lounges around his home in costume. He is never called anything but "The Angel." When he dons civilian garb, he's said to be in disguise. But, no matter how lacking his social life might have been, he had more than his fair share of crazed killers, including an apparently boneless human python and, of all things, a writer who was also an enemy assassin, determined to prematurely cancel a magazine called *Anti-Nazi Comics*. It's the stuff of cheap pulp fiction, but I love it!

Marvel's earlier Golden Age reprints were criticized for their poor reproduction, but this first Sub-Mariner collection looks real good to me. For its classic hero, historical value, wild-and-wacky action, and quality of presentation, *Marvel Masterworks: Golden Age Sub-Mariner Vol. 1* earns the full five Tonys.

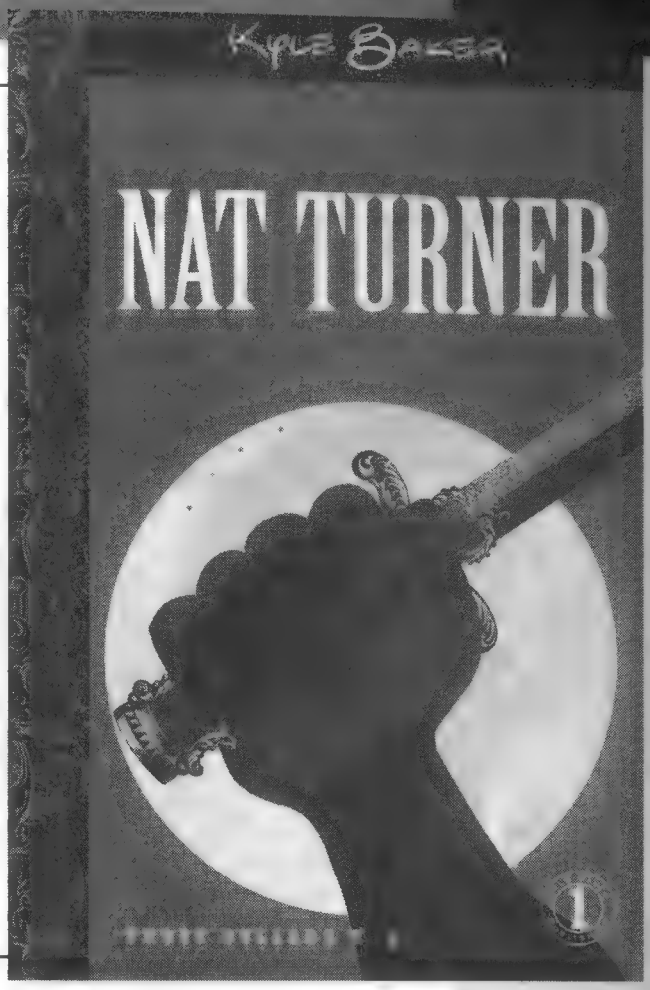
www.marvel.com

Nat Turner #1
by Kyle Baker

Kyle Baker's *Nat Turner* #1 (Kyle Baker Publishing, $3) is told largely *sans* words, but his drawings are so strikingly alive they pull the reader completely into the life and times of the man who led a slave rebellion in Virginia in 1831. As the story opens, the serenity of an African village is shattered by the arrival of vicious slavers. The beauty of the jungle quickly gives way to the desperation of the chase and the horror of the voyage from Africa to the United States, culminating in a mother's shocking attempt to save her newborn child from the further horrors she fears await at the end of the voyage. There were tears in my eyes, as I finished reading this first of four issues.

Nat Turner #1 is the kind of comic book that makes me proud to be part of this industry. It gets five Tonys and my recommendation that, if you can read but one of the items I praise in this column, this be the one you read.

www.kylebaker.com



Mosquito
by Dan James

Mosquito by Dan James (Top Shelf, $12.95), a tale of a vampire slayer, is pretentiously cover-billed as "an omnilingual nosferatu pictomunication novel." To my mind, this translates into "how the story is told is more important than the story itself." While it's a valid approach to comics, it's not one that holds a great deal of appeal for me. Potential *Mosquito* buyers should be aware of this bias in making their purchasing decision.

I appreciate the challenge James faced in attempting to tell a 152-page tale without words. There are places where he succeeds and places where the lack of clarity derails the story. The latter is more prominent than the former.

I enjoyed the sort of abstract wood-cut style James utilized in this book. His depictions of the vampire slayer, the world in which the story is set, the vampire's minions, and the vampire are intriguing and unsettling. The harsh angles of his box-like people and creatures add to the horror of the tale.

Alas, for me, the story's the thing. That thing wasn't there in *Mosquito*, and, much as I might otherwise applaud a noble venture into unfamiliar territory, without it, I can't award this graphic novel more than two Tonys.

www.topshelfcomix.com

Shojo Beat

Viz

Shojo Beat (Viz, $5.99) has made its long-awaited debut and it was worth the wait. The magazine of "manga from the heart" looks fabulous and reads better, presenting more than 300 pages of comics, a heaping handful of text features, an *Ultra Maniac* mini-comic, and, on an enclosed DVD, an episode of the *Ultra Maniac* anime. Are we talking great bang for your bucks or what?

On flipping through this issue, I was immediately impressed by its clean and inviting design. The look is brighter and perkier than *Shonen Jump*, its brother magazine, so much so that I'd like to see *Jump* get a similar, albeit less feminine, makeover in the very near future. I can't think of any reason why the kick-butt action of *Jump* can't get an upgrade in the style department. So kudos to Lead Designer V.R.R. Casson and the rest of the *Beat* design team.

They got the magazine off to a terrific start.

For the manga-impaired among you, here's a quick description of *shojo* manga, blatantly lifted from the magazine:

Shojo (show-joe) means "girl" in Japanese. *Shojo* manga are often characterized by a moody, abstract style, with close-ups of characters' faces intermingling with dreamy backdrops. In contrast to action-oriented *shonen* ("boys") manga, *shojo* manga ruminate on themes of emotion, love, identity, and responsibility that often play out internally. That said, *shojo* manga are by no means just for girls. Shojo stories are about aspects of life that concern everyone — boys and girls, old and young.

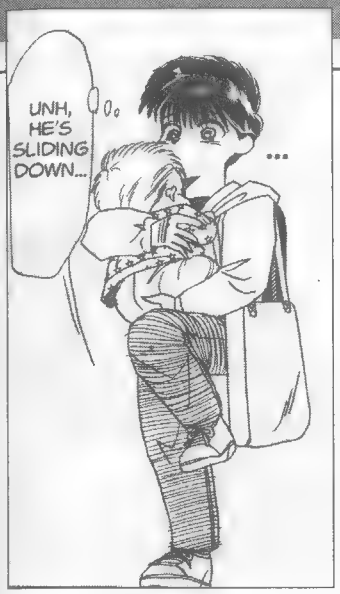
Shojo Beat takes its name from the Japanese word for "girl," but that doesn't necessarily mean its content is always appropriate for girls of all ages. Though you have to search for the advisory, the magazine is rated "T+" for "older teens."

Ai Yazawa's "Nana" is a brilliant soap opera about a high school graduate trying to find her way in life and romance. We received a 100-page chunk of the series in this issue and I wanted more. However — parents take note — the series opens with the title heroine being dumped by her long-time older lover, who was a teacher at the high school she attended. Such romances are common in Japanese comics, but are rightly considered criminal behavior in the real world. It doesn't mean they don't happen; it doesn't mean they aren't fair game for fiction; but it's something parents should consider before they give *Beat* to their young daughters.

In the same 100-page chunk, Nana has sex with a partner closer to her age. While the act is tastefully depicted — I wouldn't have a problem with my teen-age daughter reading it — it's not a call I'd presume to make for other parents.

Shojo Beat features five other strips. Yuu Watase's "Absolute Boyfriend" is the weakest of them. Its heroine is a girl who wants to make herself more attractive, which seems to translate to bigger breasts. Seeking such larger attributes via mail-order, she accidentally buys a robot boyfriend from the future. I found this a touch creepy, though I'll give Watase a few more issues to either win me over or thoroughly disgust me.

Kaori Yuki's "Godchild" is a gothic romance. Young woman are in dire peril as a mysterious killer prowls the streets of Victorian London. A mysterious hero — if, indeed, he *is* a hero — appears to contend



with the killer. The first-issue story is fairly complete in itself, so I don't know if it's indicative of what is to come. I do know it kept my interest from start to finish, intriguing me enough that I'll definitely be back for more. The English language adaptation was by noted cartoonist and comics historian Trina Robbins.

To avenge the death of her family, a girl goes undercover and joins a legendary band of revolutionary samurai. Taeko Watanabe's "Kaze Hikaru" deftly mixes a touch of comedy into its opening chapter without detracting from the seriousness of the turbulent times in which the characters exist. The series didn't bowl me over in this debut, but it was a solid and entertaining installment, one which bodes well for future issues.

"Baby and Me" by Marimo Ragawa is in the running for my favorite *Shojo Beat* series. A boy whose mother died in a car accident must become the primary care giver for his infant brother while dealing with his own grief and the loss of any life outside school and home. Ragawa realistically portrays both the young man's frustration and his love of family. It's a gut-wrenching *and* a heartwarming series. Just like life.

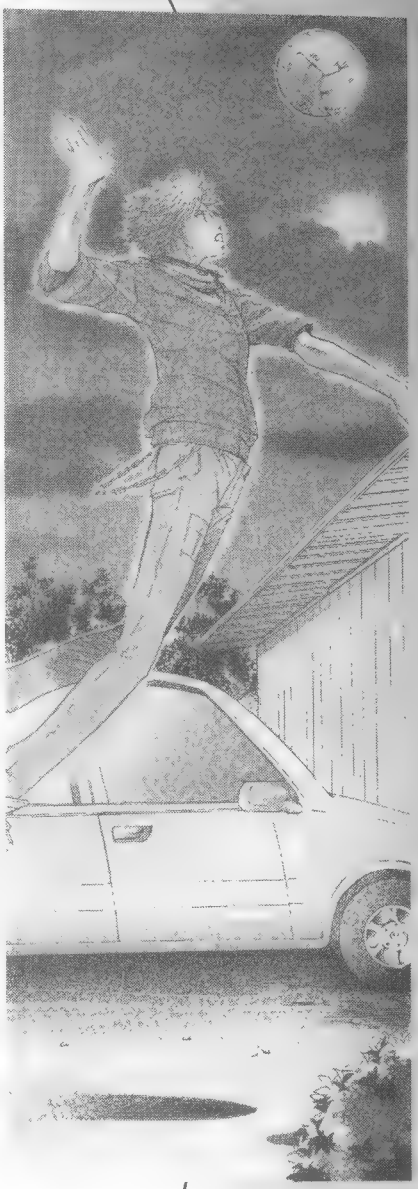
Mitsuba Takanashi's "Crimson Dawn" is another outstanding *Shojo Beat* series. Its feisty heroine is driven to excel in volleyball, but her treacherous mother will go to any lengths to extinguish her daughter's passion for the sport and force her to work in the family's restaurant, a "glorified hostess bar." If I were forced to choose between this, "Baby and Me," and "Nana" for the magazine's best series, my poor head would likely explode.

There's more. *Shojo Beat* has articles and columns on fashion, style, culture, and music. It has interviews with manga creators and a professional volleyball player. There's even a "horoscope" column which suggested I stop and smell the flowers nearest me. I tried to follow that advice and almost got clobbered by one of the old shingles being tossed from my roof, but I suppose I shouldn't blame the magazine for that.

The bonus *Ultra Maniac* DVD and mini-comic? Neither did much for me. The series strikes me as a one-note wonder. A witch girl in training goes to a non-magical school. She is befriended by a popular-but-shy young lady and proceeds to use her unskilled magic to help her mortal friend. Whenever she uses her magic, things go wrong and hilarity tries-but-fails to reign. Besides the episode mentioned at the start of this review, the DVD also has scenes from other episodes.

My lack of enthusiasm for the bonus stuff aside, *Shojo Beat* is as good a comics magazine as you'll find in bookstores, comics shops, and newsstands. At the risk of depleting my supply, I have to give it the full five out of five Tonys.

www.shojobeat.com



TONY ISABELLA, comics writer and author, has been appearing in *CBG* since #3 in 1971. Review items can be sent to P.O. Box 1502, Medina, OH 44258. Check out his website at **www.wfcomics.com/tony**, or e-mail him at **tony@wfcomics.com!**

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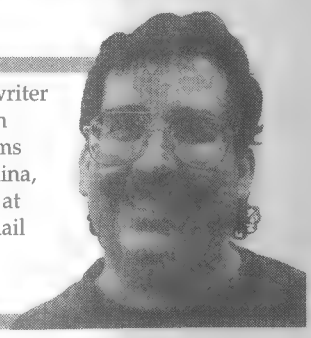

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REVIEWS

DID YOU EVER MEET CAPTAIN DARE?
NOT HIM, NO, BUT CAPTAIN HURRICANE CAME IN ONCE, WENT STRAIGHT THROUGH TO THE OFFICE.
HUGE BLOKE, EVEN IN CIVVIES YOU COULDN'T MISS HIM.

***Albion* #1**

DC/WildStorm

$2.99, color, 32 pgs., available now

Writers: Alan Moore, Leah Moore, John Reppion; Artists: Shane Oakley, George Freeman

reviewed by **S.A. Bennett** ★★★★

When Danny recognizes a criminal mastermind as a character from an old comic book, it pulls him into the orbit of Penny. She leads him into the conspiracy that has long suppressed a secret world far more dangerous than the ditchwater gray one outside his window.

While knowing who Captain Hurricane, The Spider, and Robot Archie were wouldn't hurt your enjoyment of *Albion;* even those coming in cold will be able to immediately "get" this engaging thriller, thanks in large part to the Leah Moore and John Reppion script. But be forewarned: This is a British publication paid for with American money, and there are a few cross-cultural speed bumps to navigate. (Penny offers Danny "a brew," meaning tea, *etc.*)

Not much happens in the first installment, but this isn't your trendy "decompressed storytelling," just plotter Alan Moore knowing (as with his *Miracleman*) that first you have to establish the utter ordinariness of the world before you can introduce the fantastic. Though frustrating, I suppose I can wait another month for the return of the legendary Robot Archie.

www.dccomics.com

PICK OF THE MONTH COMIC BOOK

Conan #15

Dark Horse

$2.99, color, 28 pgs., available now
Writer: Kurt Busiek; Artist: Greg Ruth
reviewed by **Ray Sidman** ★★★

I KNOW WOODCRAFT. I CAN --
NO, CONAN. YOU'RE GROWING, AND YOU'LL BE A FINE WARRIOR ONE DAY.
BUT THIS IS A JOB FOR MEN.
But they found nothing.

An 8-year-old boy, ostracized from those around him, struggles to survive against a foe while trying to prove himself worthy to his peers. *Home Alone* this ain't.

This story of young Conan is a welcome deviation from the adult stories — which are also well-done. Busiek presents a young, often naïve Cimmerian with eyes whose views aren't those of others in his tribe.

The story is more narrative-driven than in most issues in this series, but it's nonetheless effective and enjoyable. Those expecting a tale akin to the opening sequence of the big-screen *Conan the Barbarian* movie need not worry; this has nothing to do with that. Greg Ruth's art adeptly sets the atmosphere for the story, and complementing the action and the flashback (or, perhaps, flashback-within-a-flashback) sequence.

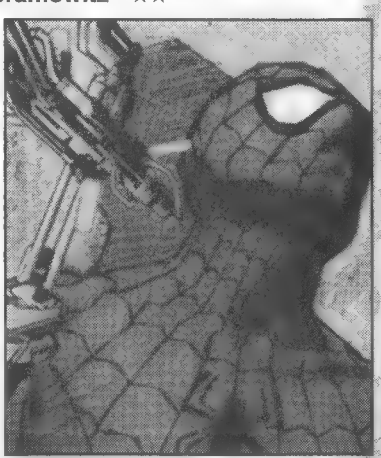
The feral side of the barbarian is made all the more real via this depiction the impetuous and fearless attitudes of his youth. While the story is bloody and violent, it's fun to see the warrior boy at work.

www.darkhorse.com

Marvel Nemesis: The Imperfects #1-2

Marvel

$2.99@, color, 36 pgs. (#1), 32 pgs. (#2), available now
Writer: Greg Pak
Artist: Renato Arlem
reviewed by **Jack Abramowitz** ★★



Aliens, experimenting for thousands of years to create perfect fighting machines, have come to Earth. They treat four heroes, playing on their insecurities to make them want the extra power. The four heroes are Wolverine, Elektra, Spider-Man, and The Thing.

The first issue doesn't ring true. Wolverine and Elektra are probably the two most confident heroes in the Marvel universe. Between the way Spider-Man reacted to The Black Cat's inappropriate power boost and his experience with the extra arms, he seems unlikely to jump at such an opportunity. And isn't being *more* of a Thing the last thing Ben Grimm would want?

The second issue seems to smooth out some of these difficulties. The treatment appears to be more brainwashing than originally thought: initial judgment temporarily suspended.

But what's *Marvel Nemesis*? And what's this prominent "EA" logo on #2? According to the indicia, Electronic Arts. Is this in continuity or is it all a big ad for videogames? This series is going to have to work hard not to be the *Super Powers* of 2005.

www.marvel.com

Zombie King #0

Image

$2.95, b/w, 32 pgs., available now
Writer and artist: Frank Cho
reviewed by **S.A. Bennett** ★★★½

If you needed proof that Frank Cho can draw more than zaftig women, here's a comic book with nary a woman in sight. Anyone even slightly familiar with the modern zombie genre won't find anything new or original in the opening salvo of his new series; there are calculating corporate types mucking about with things they shouldn't, innocent bystanders, and, yes, a zombie.

Except that here the zombies want to, um, breed with us as badly as they want to eat us. This is demonstrated in a graphic sequence between said zombie and an unfortunate cow I don't think even *Preacher* creator Garth Ennis would want to see.

I'm not the world's biggest zombie fan but even I have to admit Cho handles the material well. A lot of walking-dead comics today depict the monsters as little more than murky smudges, but he knows the dubious fun is to be found in gruesome details of rotting anatomy. If you have to do this genre at all, this is how you do it.

www.imagecomics.com

Archie's Pal Jughead Comics #166

Archie

$2.25, color, 32 pgs., available now
Writer: Craig Boldman
Artists: Rex Lindsey, Rich Koslowski
reviewed by **Jack Abramowitz** ★★

A question: If characters appear in oddball vehicles with their owners' permission, does it "count"? When Bela Lugosi appears as Dracula opposite Abbott and Costello, was that part of Universal's monster canon? When Superman appeared in Warner Brothers' *Tiny Toons: How I Spent My Summer Vacation*, was it really Superman? Hold the question in abeyance for a moment.

In this issue, Jughead and Chuck attend a comics convention. The usual gags occur, including plugs for such defunct Archie products as *Madhouse* and *The Fly*. (Sorry, no *CBG* staffers this time!) Suddenly — The Three Geeks appear!

Or *is* it The Three Geeks? They're never called by their names, but they're not called by parody names, either. The cover doesn't proclaim their appearance. The indicia give no copyright credits. Inker Koslowski owns The Geeks, so one must assume it's a bona fide appearance, like Jay and Silent Bob in *Scream 3*.

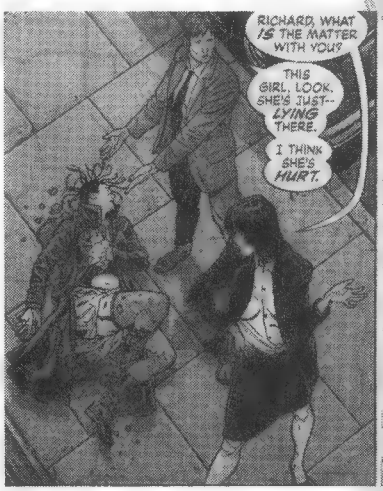
This doesn't make *Jughead* #166 a great comic book. It makes it an interesting novelty. If you want to read something truly great, get Koslowski's *Three Fingers* graphic novel.

www.archie.com

Neil Gaiman's Neverwhere #1

DC/Vertigo

$2.99, color, 32 pgs., available now
Writer: Mike Carey
Artist: Glen Fabry
reviewed by **Mike Keeney** ★★★



A normal guy's normal life becomes anything *but* normal when he helps an odd-looking, strangely dressed, bleeding woman named Door off the street. The guy is introduced as weak, wimpy, henpecked, and just plain pathetic. His one act of strength mixes him up in a wildly dangerous adventure full of heart-eating villains, dimension-hopping hot babes (who look weird), and not a solid answer in sight.

The world-within-a-world, reluctant-hero theme is reminiscent of *The Matrix* and Piers Anthony's *Xanth* series. However, it is clear the actual story will unfold to differ from both. Even though all of the surprises seem random and shocking, it is clear they will add up to something as clear and as logical as magic can be.

Having neither read the Neil Gaiman novel nor seen the TV series, I don't know whether this is a good adaptation. Coming to it fresh, I can say it provides good entertainment for fans of epic quest stories. The art, pacing, and level of sophistication is in the style of a European graphic novel.

www.dccomics.com

Age of Bronze #20

Image

$3.50, b/w, 24 pgs., available now
Writer and artist: Eric Shanower
reviewed by **Timothy J. Wood** ★★★½

After a year's hiatus, one of the best series in the business is back, with a story that jumps right into the fray, so to speak.

In "Betrayal," the first installment of the series' third arc, the Achaean fleet is on Troy's doorstep. King Priam is now taking the threat seriously; hearing that Odysseus has bested King Philomeleides spooks him, and he takes steps to rally his allies. Meanwhile, Achilles' rage sends him blindly into battle, where he slays the son of a god, fulfilling his mother's prophecy.

Despite its wordiness and complexity — perhaps because of it — Eric Shanower's retelling of the Trojan War makes riveting reading. The characters are rich and bold, and the art is detailed and authentic. There's romance, political intrigue, and bloody battles. Achilles' pain and frustration and his resignation at his inevitable actions are agonizingly portrayed. Shanower's command of the material and the art form means that he doesn't have to show the dissembling of the gods to make their manipulations evident. If the first chapter of "Betrayal" is anything to go by, it will be every bit as classic as the previous two *Age of Bronze* volumes.

www.imagecomics.com
www.age-of-bronze.com

House of M #1-4 (of 8)

Marvel

$2.99@, color, 32 pgs. (#1-2); 36 pgs. (#3-4), available now

Writer: Brian Michael Bendis; Pencils: Olivier Coipel; Inks: Tim Townsend (& Rick Magyar on #4)

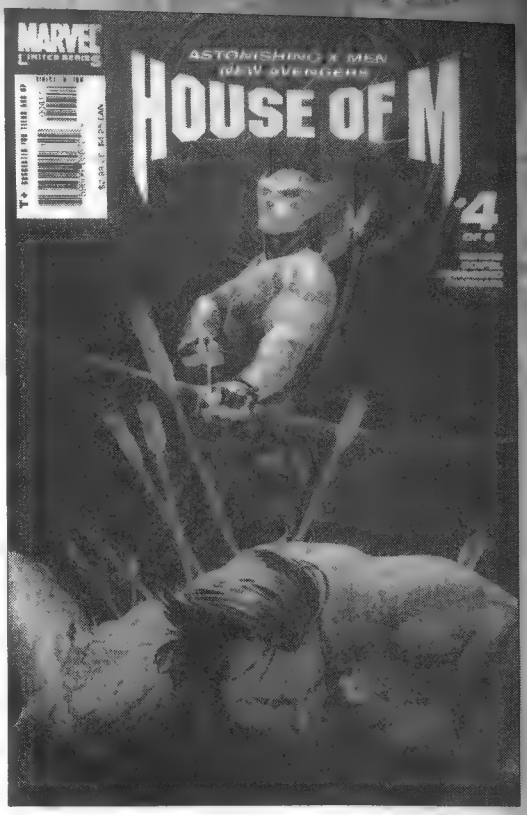
reviewed by **Maggie Thompson** ★★★½

It's Marvel's summer event, and the company has put Brian Michael Bendis on the core project to make it all (a) hang together and (b) compel readers to pick up each and every installment and tie-in, as they emerge.

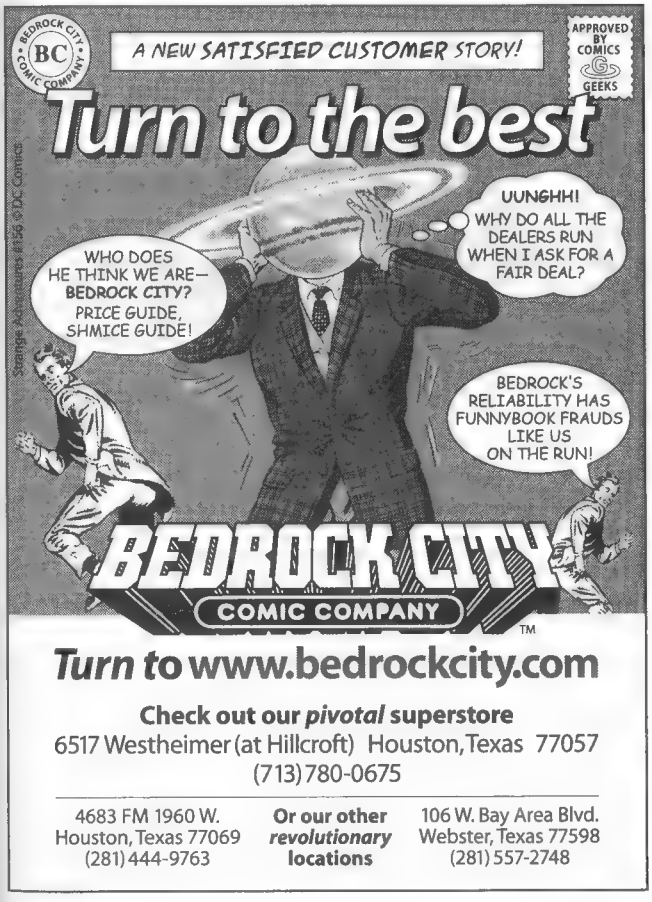
The good news is that Bendis is a consummate storyteller who long since mastered the art of pacing and exposition — since this is, at heart, an expository story designed to move the Marvel universe the next step to , well, the next step. It's also a story readers will need to stay on top of, because it affects events throughout the Marvel universe *and* the punch ending of one issue may be given away by the cover of the next (as with #3 ending and #4 cover, seen here).

Bendis begins by setting up Marvel's current world in the first issue, for those who haven't stayed up to date, and then moves the tale along smoothly, as Marvel's heroes and heroines meet, eat pizza, and discuss what's to be done about The Scarlet Witch and her effects on their world. As their world becomes increasingly pleasant for some of them (and less pleasant for others), it's *clear* something's amiss — especially clear to Wolverine.

Art is excellent, nicely supporting Bendis' easy alternation between text-packed and art-focused action; opening-page summaries keep readers clear about what's happening to whom; and readers who care at all about the world in which Marvel heroes, mutants, and villains live their lives will need to pay attention. Fortunately, that's not hard, thanks to the quality of the work on display in this series, which wraps this fall.



www.marvelcomics.com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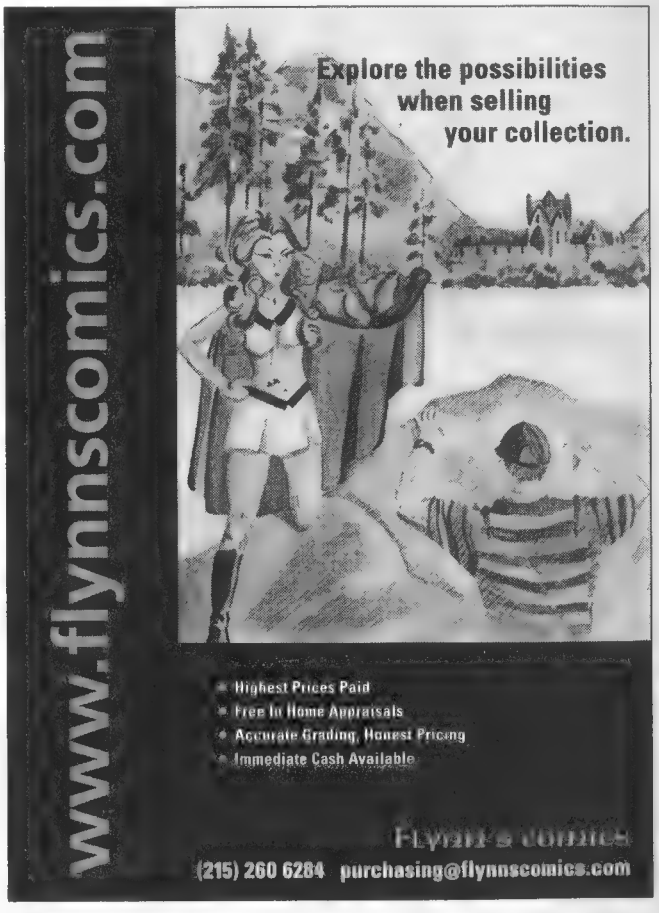
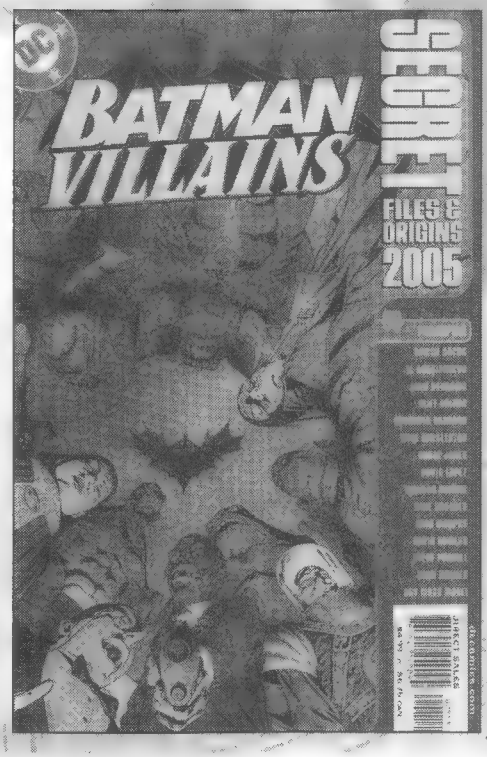


Batman Villains Secret Files and Origins 2005

DC

$4.99, color, 48 pgs., available now
Writers and artists: Various
reviewed by **Tim Lasiuta** ★



Who are the villains of Gotham City? Where are they? Where is The Penguin? The Joker? Hush?

What are they like, if we look at them through the eyes of Black Mask?

Bruce Jones answers that question in "Stranger in Paradise." Black Mask lectures Dave Sutabli on the villains that made crime great in Gotham: dead, alive, missing, romantically linked with Batman, things like that. But, instead of just talking about it, he uses masks created by artist Ezra Brownian, who (at the moment) is chained to a wall.

We are also treated to a 10-page Mike Mignola origin of Clayface as well as bio pages of Hush, The Penguin, Killer Croc, Black Mask, Red Hood, Mr. Freeze, Man-Bat, Daughters of the Demon, and Scarecrow.

Whereas the content is cool, this issue seems like a "let's fill an issue" exercise. The highlight is the art.

Unless you have to have every Batman issue, save your Bat tokens.

www.dccomics.com

Bone Rest #1

Image

$2.95, color, 32 pgs., available now
Writer: Matteo Casali
Artist: Giuseppe Camuncoli
reviewed by **S.A. Bennett** ★★★

A pale man without eyes or a mouth walks into our world through a door marked Exit and wanders into a coffee shop where he meets a waitress named Peace. He says his name is Boon but they call him Bone. A man reads a magic book and becomes another pale man, this one with a mouth who calls himself Mr. Vain. The two fight and Boon-Bone has an argument with the Exit door.

Clearly, this European import (you can tell because there's a dollop of absolutely gratuitous female nudity) defies, not just description, but almost comprehension. Weird usually gets you at least halfway into my good book, and that's the case in this semi-lucid hallucination that reminds me of both Mike Allred and Michael Linsner at their most metaphorical and metaphysical.

Here's yet another Image comic you can learn more about online than from the actual book itself. But that would be cheating, because what we've been given here is unusual enough to get me to check out the next issue.

www.imagecomics.com

Fantastic Four: The Movie #1

Marvel

$4.99, color, 64 pgs., available now
Writer: Mike Carey
Artist: Dan Jurgens
reviewed by **Brett Weiss** ★★

Fantastic Four: The Movie is, of course, an adaptation of the new *Fantastic Four* feature, a crowd-pleasing popcorn film that opened to boffo box-office numbers. Translating movies into comics, especially noisy, effects-laden movies such as this, is tricky business, as it's hard to achieve the same sense of excitement. For example, Johnny Storm seems a bit more subdued than he did in the film, in part because the actor spruced up the role with his cocky portrayal and in part because certain scenes (such as the motorcycle stunts) were excised.

The fun to be had with these adaptations is in spotting the differences between the comic book and the film. Certain changes in this case are to condense the story (the skiing scene is missing), but some appear to be made for artistic reasons. (Nowhere in the film does Alicia ask about Ben's color.) The comic book could be based on an earlier draft of the movie script.

Interestingly, the art is traditional FF — check out Johnny's blond hair and Thing's arching eyebrows.

www.marvel.com

Giant-Size X-Men #3

Marvel

$4.99, color, 80 pgs., available now
Writers: Joss Whedon, Stan Lee, Roy Thomas
Artists: Neal Adams, Jack Kirby, Werner Roth, et al
reviewed by **Jack Abramowitz** ★★★

1975's *Giant Size X-Men* #2 declared itself to be "an annual collection of The X-Men's greatest battles." Thirty years later, here's #3.

The lead story, an eight-pager, is cute, but it's not enough to warrant the purchase. Joss Whedon's plot is nice (with a little twist for those up on their X-history), and you have to give Neal Adams credit for apparently drawing this despite problems (sorry, but it's not his best work!), but it's essentially filler and fluff.

The real meat here consists of the reprints, showing The X-Men's early battles against The Avengers (a diversion), The Fantastic Four (mind control), and Spider-Man (a misunderstanding).

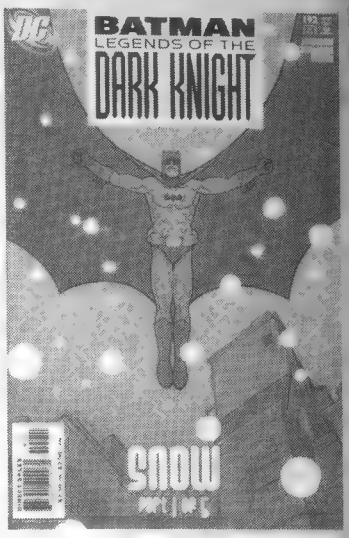
Most of Marvel's original *Giant-Size* issues featured a new lead story, backed by reprints. *Giant-Size X-Men* always was an odd duck; the first issue introduced the All-New, All-Different in a book-length tale, while the second featured All-Old, All-Same reprints. This late arrival is equally odd, in that the new tale is the icing rather than the cake. You may enjoy it, but it's hardly the thing itself.

www.marvel.com

Batman: Legends of the Dark Knight #192

DC

$2.50, color, 40 pgs., available now
Writers: J.H. Williams III, Dan Curtis Johnson
Artist: Seth Fisher
reviewed by **Brett Weiss** ★★★



"Snow" Part 1 begins as a "day in the life" type of tale in which Alfred relates to readers the varying degrees of anxiety involved in being the caretaker for a certain Dark Knight Detective. Quiet nights are wonderful, and noisy nights that bustle with activity are tolerable, but something in between usually indicates trouble — in this case a beaten and bloodied Batman, who appears to have made his way back to the Batcave by instinct alone.

Alfred provides narration throughout ("some days seem to go on forever"), and the story stays true to its conceit by introducing such day-to-day Bat happenings as a bank robbery, a hostage crisis, and an impatient hero frustrated by the glacier-like pace of police procedures. The best bit is when Batman gets rattled by Alfred sneaking up behind him with a food tray, one of several incidents that indicate that this story takes place fairly early in Batman's career.

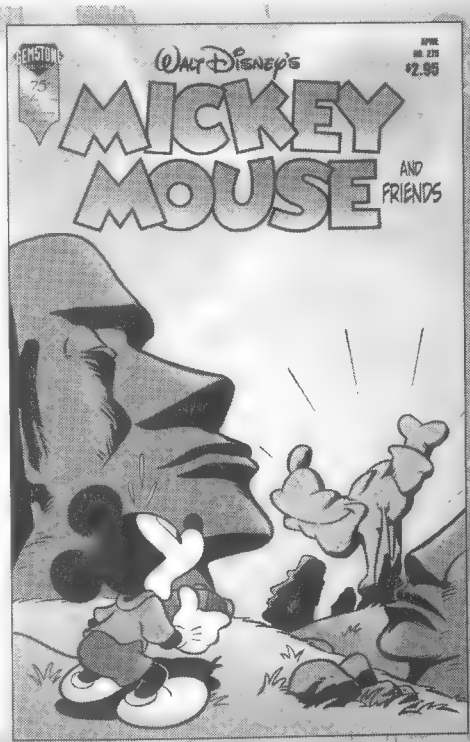
Seth Fisher's highly stylized art (complete with steam literally pouring out of Gordon's ears) works well but is an acquired taste.

www.dccomics.com

Mickey Mouse and Friends #275

Gemstone

$2.95, color, 32 pgs., available now
Writers: Dave Rawson, Gary Leach, Donald D. Markstein
Artists: Rodriques, Carlos Valenti, Miguel Fernandez Martinez
reviewed by **Tim Lasiuta** ★★½



Mickey Mouse and Friends #275 celebrates the adventurer and competitive nature in all of us. This issue contains three tales in which Mickey, Donald, and Goofy display their true natures.

In "Caves of California," Mickey and Goofy go spelunking and discover the truth behind an ancient legend, not to mention The Masked Avenger. Just who is The Masked Avenger? Well, you have to go into the caves and find out, but look out for the swirling mists.

Donald takes on his neighbor in "Bargain Battle" over bragging rights to the best garage sale, until they both go too far and end up cooking beans over an open fire. In the last story, "Sales Resistance," Mickey finds out exactly how strong he is when it comes to traveling salespeople.

This issue has a great variety of stories that highlight exactly why fans have always loved these characters. "Caves of California" is the strongest of the three, with a little bit of Carl Barks thrown in for good measure.

Go ahead. Buy Disney!

www.gemstonepub.com

Batman #635-640

DC

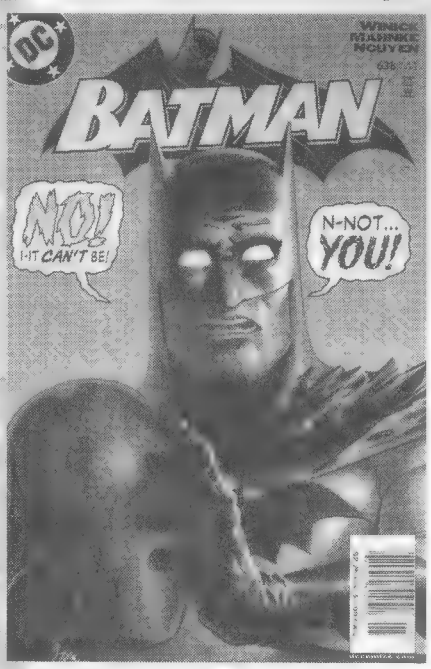
$2.25@, color, 32 pgs.@, available now

Writer: Judd Winick; Artists: Doug Mahnke, Paul Lee, Dustin Nguyen, Cam Smith

discussed by **Jim Johnson and John Petty**

Jim Johnson: Ever since Jeph Loeb and Jim Lee wrapped up "Hush," *Batman*'s been having its own identity crisis, as it were. Brian Azzarello's "Broken City" story was a disappointment, the "War Games" crossover was awful, and Winick's own run has been lackluster. Until now, at least, with the return of a surprisingly familiar face behind the guise of an obscure villain, as part of an intriguing storyline that ties into, and even predates, the events of *DC Countdown*. I'll bet that just warms the cockles of your heart, doesn't it, Smiley?

John Petty: The only thing that warms me is the extra heat given off, as I consign these pathetic former trees to the furnace. Yuck. This is one of the most over-hyped non-stories I've read in quite some time. There's not an original idea in the whole lot. Even worse, plot threads are introduced and dismissed without even the courtesy of an explanation. On top of it all, unless you've been a Bat-fan for the last 20 years or so, the revelation of The Red Hood's identity is going to come as a complete anti-climax, since no attempt is made to explain — or even introduce — this supposedly important character. This is bad comics writing at its worst.



Johnson: You know, you're always bellyaching about characters being killed for no good reason, and, when DC brings back one of the most gratuitously bumped-off characters in its history, you *still* gripe. Why don't you take a nap? And when you wake up, think on this: Winick's roundabout way of revealing Jason Todd seems deliberate. It's as though he's going out of his way to build up the mystery and then only suggest that Jason is the one behind the mask. I don't think this story is over. I think The Red Hood is actually Clayface. Snicker. Or perhaps it's just my delusional conspiracist side asserting itself again. Maybe I need a nap.

Petty: So you're saying that Winick is *directly* ripping off Loeb? Isn't the Jason-Todd-as-red-herring thing *exactly* what Loeb did in *Hush*? You're right, though. Nothing says definitively that it's Jason Todd. There's no mention of the character's identity at all, one way or the other. That's sloppy writing. Stealing from another storyline is sloppy writing, especially when it's as recent as "Hush." Introducing what should be a *major* plot element — namely, a box full of 100 pounds of kryptonite — and then just dismissing it without explanation is sloppy writing. (Isn't anyone, like Batman, even the least bit curious as to where that came from?) Even worse is the fact that Batman, the titular star of the book, could be totally written out of both of these arcs, and it wouldn't make one single difference to the storyline, such as it is. Let's face it: This doesn't even come up to the level of mediocre fan fiction.

Johnson: No argument that there are a lot of unanswered questions. But that by itself doesn't indicate sloppy writing. Any good writer will place tidbits throughout stories to keep readers interested with the intent of payoff later on. That could also be construed as a shameless trick to keep readers strung along, if you're a glass-half-empty kind of guy, but it's not sloppiness. At least, as long as readers *get* that payoff. This is no "Hush," but it's, nonetheless, the best Batman story since then.

Petty: Given your reaction to those subsequent storylines above, that's damning with faint praise, indeed. " 'Better than an infection with a flesh-eating virus,' says Jim Johnson." Can't wait to see that quote on the cover of the trade.

www.dccomics.com

The Review Crew

JACK ABRAMOWITZ
Jack is the administrator of a national youth movement. He's been collecting comics for 30 years and writing about them for 10.
Review copies to P.O. Box 1147, New York, NY 10274-1147.

S.A. BENNETT
S.A. works for Dark Star Comics in Yellow Springs, Ohio. He's a long-time ***CBG*** reviewer.
Review copies to Dark Star Comics, 237 Xenia Ave., Yellow Springs, OH 45387.

OLIVER CHIN
Oliver is a freelance media consultant and a writer for *Comics & Games Retailer.*
Review copies to 535 Rockdale, San Francisco, CA 94127.

BRENT FRANKENHOFF
As ***CBG***'s Managing Editor, Brent rides herd on these review writers.
Review copies to 700 E. State St., Iola, WI 54990.

CHARLIE HARRIS
Charlie is a retailer in Tucson, Ariz., and has been reviewing comics for ***CBG*** since 2002.
Review copies to: Charlie's Comic Books, 5460 E. Speedway Blvd., Suite B-106, Tucson, AZ 85712.

JIM JOHNSON
Jim has been a fan of all types of comics for longer than he cares to admit.
E-mail Jim at: JimsReview@Yahoo.com.

MIKE KEENEY
Mike was one of ***CBG***'s retailer reviewers and currently writes reviews for a local comics shop.
E-mail Mike at kmkeeney@knology.net.

TIM LASIUTA
Tim is ***CBG***'s Canadian-based reviewer. He's a fan of Westerns and classic science fiction.
E-mail Tim at: tlasiuta@telusplanet.net.

NATE MELBY
Nate is a freelance writer preparing for graduate school in 2006.
Review copies to 2757 S. Nye School Rd., Beloit, WI 53511.

KAREN O'BRIEN
Karen is a book editor at CBG parent company F+ W Publications.
Review copies to 700 E. State St., Iola, WI 54990.

JOHN PETTY
A long-time comics fan, John is the director of auctions for Heritage Comics Auctions.
Review copies to Heritage Comics, 3500 Maple Ave., 17th Floor, Dallas, TX 75219.

RAY SIDMAN
Ray is one of ***CBG***'s Associate Editors, splitting his time (and interests) between ***CBG*** and *Scrye.*
Review copies to: 700 E. State St., Iola, WI 54990.

MAGGIE THOMPSON
Maggie is, of course, ***CBG***'s Editor, and one of comics fandom's founders.
Review copies to 700 E. State St., Iola, WI 54990.

MICHAEL TIERNEY
Michael runs Collector's Edition in North Little Rock and The Comic Book Store in Little Rock, Ark.
E-mail Michael at: cbsrock@swbell.net.

BRETT WEISS
Brett has collected comics for almost three decades. He is now a full-time freelancer.
Review copies to 6537 Moonglow Ln., Watauga, TX 76148.

TIMOTHY J. WOOD
Timothy is a writer and journalist who lives on Cape Cod, Mass. He has written two books.
Review copies to 8 Nonatum Lane, Chatham, MA 02633.

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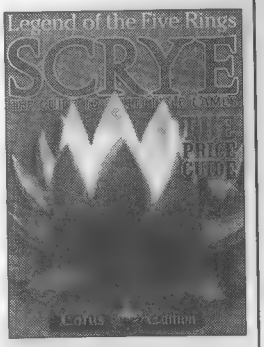

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Conventions aren't all fun and games

The dark side of comics

by **HEIDI MACDONALD**

Well, another San Diego survived. This one was so psychotropic, so phantasmagoric, so star-studded, so surreal I don't think anyone will ever recover fully. Just finding time to eat was a struggle, let alone making the epic journey from one end of the hall to the other. I spent less time talking to comics folks than ever at this show. The main reason was that I can see them at MOCCA or Chicago or SPX or wherever. Yes, I guess you could say I took my old pals for granted, caught up in the wonder of Paramount's T-shirt factory or the Sci-Fi Channel's bizarre glowing object that seemed to have crashed from space.

Heidi poses with her Women of Distinction Award at the Friends of Lulu award ceremony held in San Diego July 14.

I did get to catch up with some comics pals, including the *CBG* crew, which is always a pleasure. Maggie's devotion to her old-school film camera is a wonderful thing to behold. A chance moment on an escalator enabled me to chat with Gilbert Hernandez and his lovely wife, Carole, about their very weird and wacky DVD *Naked Cosmos*, which is essentially the pair starring in multiple roles for some kind of weird SF cable-access TV show. If you like Gilbert's loopy SF tales in *Love and Rockets*, you will like *Naked Cosmos*. I spotted Matt Groening with a crowd around him just to watch him sign posters and darted in for our yearly hello. Bongo Comics gets no buzz from the comics crowd, but the trade collections sell like gangbusters in bookstores — something to think about, perhaps.

I briefly held hands with Eddie Campbell and got to see his upcoming graphic novel *The Fate of the Artist*, which will be out next year from First Second, a new graphic novel imprint from a division of Henry Holt. The book looks awesome — but what by Eddie isn't? — and the entire line sounds very promising.

I drifted through Artists Alley and the Small Press area, but there just wasn't enough *time*, dammit. We all know the show is huge now — the question is how to *survive* it being so huge. The answer begins, as it must, with comfortable shoes and a bottle of water.

Part of the big weekend buzz was the release of *Harry Potter and the Half-Blood Prince*, which vied with *Charlie and the Chocolate Factory* for weekend moolah champ. I read it on the plane back from the show and in the recovery room the next day and, whoa. For anyone who thinks that J.K. Rowling is a twee fantasist writing about kids eating jelly beans, this book will come as a brutal shock. Her central conceit — writing a series of books that matures as its hero does — is a spectacular feat of writing, and her imagination and creativity, as well as sense of mystery and magic, make every step of the journey a delight. By chapter two of *Half Blood-Prince* I was dumbfounded, as one of the major mysteries of the book — is Severus Snape good or bad? — had been thrown on its ear and spun around a few times. Good stuff. As eagerly as I await the last book, I'll feel as sad to see it end as I did when the last Wagner-esque chords of *The Return of the King* echoed through the movie theater. Harry Potter is a once-in-a-lifetime phenomenon, and I'm glad I was around to experience its unfolding first hand.

Lest we get too carried away with scope and enormity, there are still little things called comics that they are putting out, and some of

them are pretty damned good. So — to the review pile, Robin!

The Push Man and Other Stories by Yoshihiro Tatsumi (Drawn & Quarterly, $19.95) As manga continues its conquest of bookstores in the United States, one genre is just beginning to be explored — something called "*gekiga*." I only ran across this term in a Wikipedia entry for Tatsumi, and, while almost everyone knows what *shonen* and *shojo* and *yaoi* are now, *gekiga* has had little recognition. The term seems to have been coined by Tatsumi himself and refers to the Japanese version of what we would call underground comics.

As I think I've mentioned here a few times, while such blockbusters as *Inu-Yasha*, *Yotsuba*, *Rurouni Kenshin*, and *Shaman King* adhere to what we generally call "the manga style," the Japanese comics scene is as vibrant and experimental as the American one. It's just that these experimental comics rarely reach our shores. *The Push Man* is the first serious attempt to open the door to what we might call literary manga.

The book was edited by alternative comics superstar Adrian Tomine. In the introduction, he vividly describes coming across Tatsumi's work as a teen-ager via a book published by Catalan. Those with long memories will recall Catalan was a publisher active in the '80s and '90s dedicated to bringing out foreign comics in high-quality editions. Tatsumi's work restored Tomine's faith in the power of what the comics medium could achieve, and those coming to this volume will have some of the same experience, if the only manga they are familiar with are *shonen* and *shojo*.

But be forewarned: Tatsumi's work is definitely for the adventurous. The stories here were all produced in 1969 for a Japanese young man's magazine. Given the intensity of their production and the near-uniform eight-page length, the stories add up as variations on a theme. And the theme is not fun: sexual dysfunction, alienation in a crowded society, psychological torture. These are dark tales from humanity's id. In "The Push Man," for instance, we meet a man with the job of shoving people onto subway cars. This is a real-life occupation in Japan: Subways are so crowded that, at rush hour, the push man shoves people in to a writhing ball of commuting humanity, often resulting in the loss of riders' shoes or other belongings.

In this tale, the push man talks to a co-worker who jokes about all the hot chicks he gets to push. The main character is embarrassed by the co-worker's perversion. The next day, the crowd is so violent that it tears the shirt off a pretty young woman. The push man helps her by lending her his jacket. This results in a date and a sexual liaison. She promises to see him the next night.

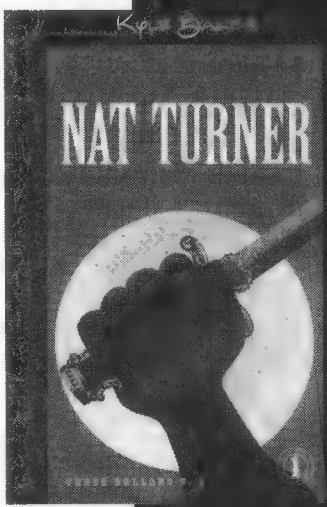
But, in Tatsumi's world, intimacy can only result in further suffering. The woman returns, but with several girlfriends — they attack the push man, shoving him around in a distorted mirror of his own job. The next day, he returns to his job only to get swept up in the crowd, trapping him on the train. "Let me out, I'm a push man!" he yells, futilely.

There's a lot of futility in Tatsumi's work. In another story, "Test Tube," a donor at a sperm bank begins to fantasize about the woman who is coming to the clinic for his "donations." The donor is a lonely young man who lives at home and can only fantasize about the woman's naked body. When she fails to get pregnant, the director of the clinic tells the young man he isn't needed any more, since she wants a new donor. The protagonist sees her outside the clinic and attempts to rape her in a jealous rage. In the last panel, he's in jail wondering, "How could this have happened?"

If *The Push Man* sounds like a downer, it is. (There's one story about an unseen sex slave who lives under a blanket that's one of the creepiest stories I've read in recent months.) The heroes are all similar, blue-collar workers with unsatisfying sex lives or equally unsatisfied wives. While it's tempting to psychoanalyze Tatsumi, in an interview in the back of the book, he claims to be a very normal person, although he admits he was frustrated with the reception his work was getting at the time these stories were produced. It's easy to see why his work captured Tomine's imagination, however. These stories are literary in the true sense of the word, and the cartooning is masterful. The details of the protagonists' bleak world are captured through a few sure lines, and Tatsumi's vibrant storytelling belies the emptiness of a society that punishes human contact.

Tatsumi's work is grim, yes, but humanist. If you think manga is all big eyes and *chibi*, this book will set you straight in a hurry.

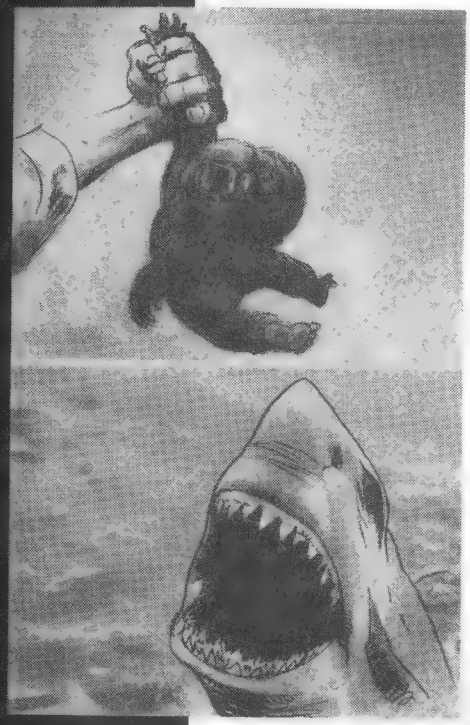
Tatsumi's work is definitely for the adventurous. The stories here were all produced in 1969 for a Japanese young man's magazine.



Nat Turner by Kyle Baker (Kyle Baker Publishing, $3) Kyle Baker

This is a powerful story. I don't doubt that, when it's all collected, it will become a high-school graphic-novel staple.

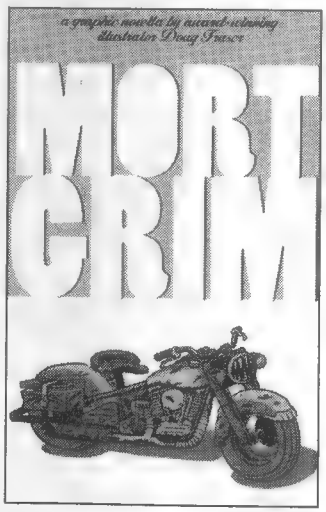
wins awards the way other cartoonists open their mail for his work on *Plastic Man* and *Kyle Baker, Cartoonist*. There's no denying the guy is one of the funniest cartoonists of his generation. Some of his recent work-for-hire pieces seemed rushed to me — but, when he puts his mind to it, he's also one of the best artists working in comics today. *Nat Turner*, the first issue of a four-issue mini, is proof of that. Gone are the exaggerated lines and slapstick humor we love from *Plastic Man*. Instead, it's fire, passion, and heart-wrenching melodrama, as he tells the story of Nat Turner, the slave who led a doomed rebellion in 1839 that some think was the beginning of the end for slavery in the United States.



Baker adopts a wordless format, so his art has to capture drama and pathos through drawing alone — and he makes it look easy. This first issue tells the story of Turner's mother, from her capture in Africa to her horrific journey to America in the bowels of a slave ship. The work isn't subtle in its effects — an infant is thrown to sharks, and mindless cruelty is on every page — but, sadly, it's no exaggeration of what really took place, and Baker's ability to capture a glare of fierce pride or fear and resignation in a single expression is matchless. Extracts from historical documents and Turner's famous "confession" (later adapted into a Pulitzer Prize-winning novel by William Styron) supply background information.

This is a powerful story. I don't doubt that, when it's all collected, it will become a high-school graphic-novel staple, making a sad page of America's past accessible to a new generation. With it, Baker reclaims his place as one of the finest artists working in comics.

Rape, slavery — let's move to higher ground — or at least lighter ground — shall we? ***Mort Grim*** by Doug Fraser (AdHouse Books, $5) is the most sheer out-and-out dumb fun indie comic I have ever read, I think. It's the story of a skeletal motorcycle cop who goes crashing into trucks and cars on a lonely stretch of desert highway. There's also an isolated diner, the waitress who works there, and a guy who won't get out of his truck. And a dog. That's it. Thirty-two pages of trucks and cars smashing into each other, all drawn in a painstaking duotone style. Fraser is best known as an award-winning illustrator, and *Mort Grim* is beautifully designed and packaged. In fact, it looks like another high-falutin' literary comic to the untrained eye. But it's really about a skeleton on a motorcycle crashing into cars. Fun, fun, fun!



Owner of enough convention badges to run her own show, online and print journalist **HEIDI 'ACE' MacDONALD** has written for *CBG* for more than two decades. Her first column appearing in #490 in 1983. Drop her a line at **comix-ace@aol.com**!

"Hey Kids! Comics!" is © 2005 Heidi MacDonald.

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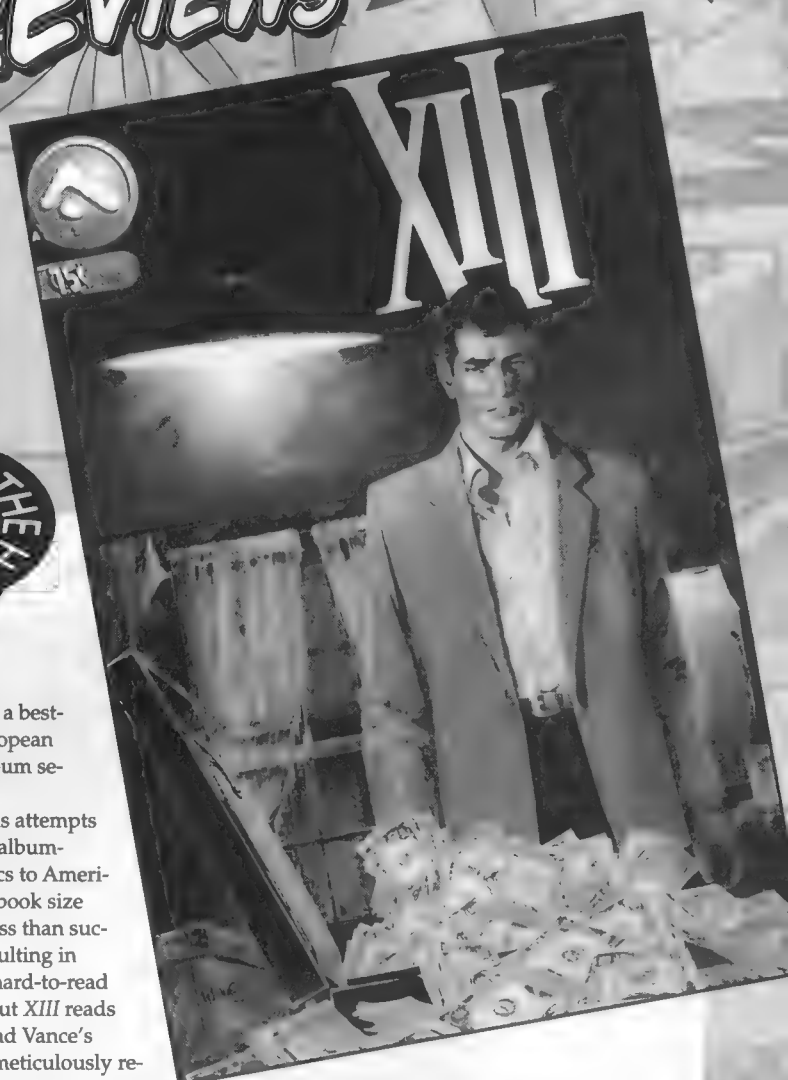
REVIEWS

PICK OF THE INDY MONTH



***XIII* #1**

Alias

$2.95, color, 32 pgs., available now

Writer: J. Van Hamme; Artist: W. Vance

reviewed by **S.A. Bennett** ★★★★

A man washes up on shore with amnesia; the only clue to his identity, a XIII tattoo. Briefly, he finds peace with a retired couple that takes him in; then mysterious men attempt to kill him and everyone around him. His only friends dead, he decides to use his newly discovered talent for violence to avenge them — and the only way to do that is find out who he is. Soon, he's on the trail of a deadly international conspiracy.

With a plot like that, you'd think the title would have *Bourne* in it — but, no, this English translation (though not, as the publisher claims, the first; in the '90s, Catalan Communications published it under its short-lived Comcat imprint) of a best-selling European graphic album series.

Previous attempts to transfer album-sized comics to American comic-book size has been less than successful, resulting in squished, hard-to-read lettering. But *XIII* reads just fine, and Vance's beautiful, meticulously realistic art looks fine, too.

Hopefully, we'll see more European reprints this good soon.

www.aliasenterprises.com

Rakan #4-5

AK Comics

$2.95, color, 32 pgs., available now

Writers: Ayman Kandeel, Todd Vicino; Artists: Raphael Albuquerque, Raphael Kras

reviewed by **Ray Sidman** ★★½

One of the many pleasant discoveries I made at the recent San Diego Comic-Con was AK Comics, a company started in 2002. I picked up a few of its titles, including *Rakan* (subtitled "The Lone Warrior"). AK Comics' motto is "The Only Middle Eastern Superheroes." In fact, the titles are released in both English and Arabic versions, with availability in North America, Europe, and the Middle East.

Moving on to the review ... #4 tells Rakan's origins, while #5 picks up shortly after that, as he continues on a quest initiated in the previous issue.

Rakan is entertaining and well-paced and features solid art. Fantasy readers — to whom this caters — will be reminded of Robert E. Howard's Conan in more than one respect, but Rakan's creators supply plenty of elements that distinguish him from that character.

While I only gave this 2.5 stars, this series has the potential for higher ratings, and I wouldn't be surprised to see it achieve those heights. Looking for something new in the sword-and-fantasy realm? Give *Rakan* a try.

www.akcomics.com

The Black Enchantress #3

Heroic Publishing

$3.99, color, 32 pgs., available now

Writer: Wilson Hill

Artists: J. Adam Walters, Chris Marrinan

reviewed by **Timothy J. Wood** ★

It's laudable that the final issue of *Black Enchantress* addresses the difficult issue of date rape, but the way it's handled doesn't do either the comic book or the subject justice. Wilson Hill seems to be trying to point out that even those at the receiving end of date rape don't always completely understand it. Ironically, it's Andrea Caruso, the supposedly amoral sorceress and title character, who uses her powers to prevent the crime and matter-of-factly announce it to everyone at the party. Unfortunately, the ambiguity of the conclusion weakens the power of the story.

This issue also illustrates a core problem with the character: Is she a cute, unscrupulous witch out for world domination or a rich, spoiled University of San Francisco cheerleader who just happens to have supernatural powers? Further, why should we care? We are given precious little reason in this issue.

The Psyche backup story starts off more promising but deteriorates into a lot of exposition. Little of it makes any sense, though Chris Marrinan's art nearly rescues the story from total unreadability. Both Psyche and Black Enchantress are due to continue their respective story arcs in *Witchgirls, Inc.*

www.heroicpub.com

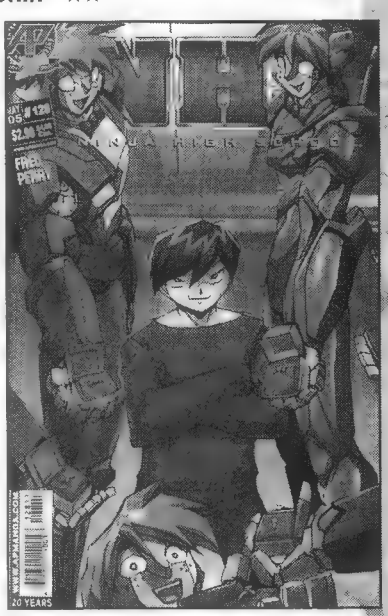
Ninja High School #128

Antarctic Press

$3.99, b/w, 32 pgs., available now

Writer and artist: Fred Perry

reviewed by **Oliver Chin** ★★



Former ninja Yumei Katana plans to travel to Quagmire, USA, to see her teacher Anna Feeple but is rudely interrupted, when her jealous stepbrother Tetsuo unleashes a boatload of pirate 'bots to teach her a lesson she won't soon forget. As Yumei's loquacious boyfriend Michael is captured by Tetsuo's busty lieutenant Brumhilda, can Yumei avoid a shotgun wedding to Tetsuo's best man, Ricky the robot?

Yumei becomes a runaway bride, but there's only so much room on board to hide. Can she avoid getting a ring placed on her finger while Tetsuo satisfies the designs of a darker master?

In this second part of a three-part story arc, guest writer Fred Perry (*Gold Digger*) parodies the popular anime *One Piece* (currently airing on the Cartoon Network). This story leaves seriousness behind and sets sail straight for silly seas. Predictably, Perry's pencilling is lewdly energetic and his plotting replete with sophomoric non-sequiturs.

www.antarctic-press.com

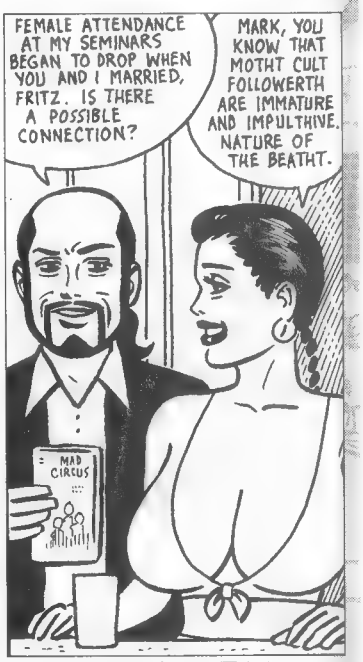
Love and Rockets #13

Fantagraphics

$4.50, b/w, 32 pgs., available now

Writers and artists: Jaime and Gilbert Hernandez

reviewed by **Mike Keeney** ★★½


FEMALE ATTENDANCE AT MY SEMINARS BEGAN TO DROP WHEN YOU AND I MARRIED, FRITZ. IS THERE A POSSIBLE CONNECTION?
MARK, YOU KNOW THAT MOTHT CULT FOLLOWERTH ARE IMMATURE AND IMPULTHIVE. NATURE OF THE BEATHT.
MAD CIRCUS

Love and Rockets is a beautiful comic book. The art is simple and elegant. The characters are individual and interesting.

This issue features a movie producer trying to make a movie about the mysterious Sea Hog. The lengths he goes to for this project makes it clear that this is a *Moby Dick*-like obsession. Although it is an intense, funny, and unusual story, it ends abruptly and without any traditional resolution. Whether the tale will pick up next issue is not clear.

There is little introduction to the characters, their situations, or why something that seems pointless is significant. This issue seems to be intended for the initiated reader at the expense of a potential new one. Stories change abruptly with little or no obvious break or title page. The stories seem pointless — unless taken in the context of the larger story (which a new reader has no clue about). This subtle, character-based series does not need to simplify the stories or situations, just give the new reader some context.

www.fantagraphics.com

Holmes #1

O-P-P

$3.50, b/w, 48 pgs., available now

Writer and artist: Omaha Perez

reviewed by **Ray Sidman** ★★½

The introduction to this comic describes its tale as "a vicious skewering of Sir Arthur Conan Doyle's classic literary creations." Points to the creators: They carry out that mandate in this first issue of the mini-series' adventure, titled "Haydn's Head." (According to the intro, this is the first of multiple mini-series.)

Omaha Perez' art and writing portray the humorous side of the story well enough, and it's funny in many parts. However, it's not *riotously* funny — and, given the potential of something like this, that's what I expected. Nonetheless, it is fun to read. Also, the cover is a beaut.

This comic book also contains two smaller stories: "Periphery #2" by Matthew Smith, Brian Horton, and Mark Fearing and "Like a Rolling Stone Age," also by Fearing. "Periphery" provides the interesting story of a wandering man who finds a sword as he roams the desert. In "Rolling Stone Age," four cavemen contemplate the evolution of the Stone Age and various other ages; it's amusing and — given discussions in recent years about the various comics ages — slyly appropriate.

www.o-p-p.ws

How to Get Published the Open Book Press Way

Open Book Press

$7.99, b/w, 40 pgs., available now

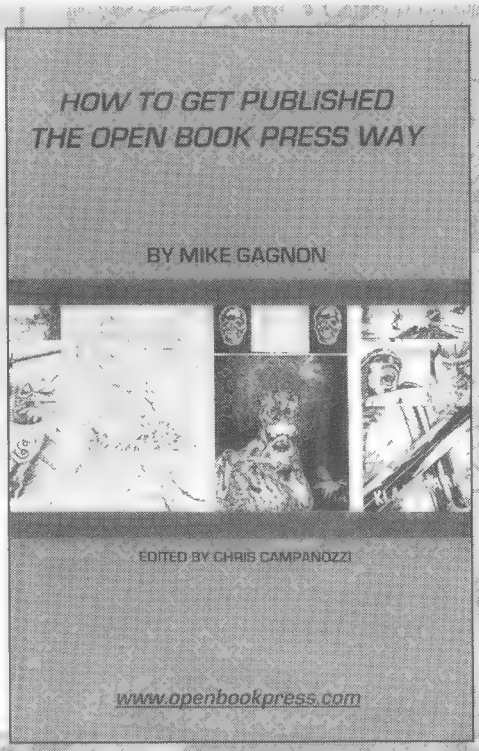
Writer: Mike Gagnon

reviewed by **Brett Weiss** ★★

How to Get Published the Open Book Press Way is an odd publication that was produced by a couple of guys who are obviously enthusiastic and energetic about what they are doing. Designed to provide insider info on such key elements as submission techniques (they only accept completed books) and company policies, the book is candid in its approach to aspiring writers and artists, imploring creators not to pester them with e-mails or phone calls about submitted works. The book also provides a recommended reading list, royalty rates, a future outlook, and more.

While sincere in intent, the book is flawed in execution. Ironically, it contains more than its share of typos and grammatical errors, and the words close to the binding are hard to see, unless you stretch the book open flat. Also, as far as I could tell, the company has published very little thus far, making some of its bold statements (it says the firm hopes to obtain 0.5% of the entire book and publishing market by 2007) seem more than a bit naive.

www.openbookpress.com



Sometimes our reviewers just don't agree!

OBLIGATORY FIGHT SCENE!

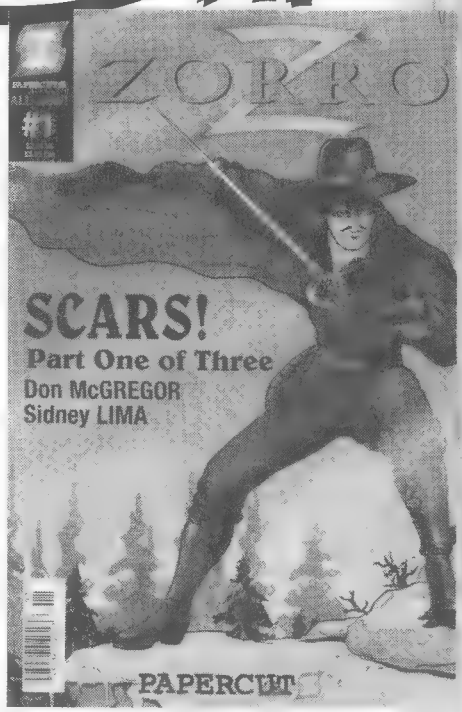
***Zorro* #1**

NBM/Papercutz

$2.95, color, 32 pgs., available now

Writer: Don McGregor; Artist: Sidney Lima

discussed by **Jim Johnson and John Petty**



Jim Johnson: Well, this was a pleasant surprise. Don McGregor's name isn't one you hear about much any more, and, for that matter, neither is Zorro's. But fans might recall the newspaper strip from a decade ago, as well as the comic book from Topps, both written by McGregor. I have to confess to being unfamiliar with either of those, but those efforts must have given McGregor plenty of practice, for he nails the essence of the dashing, debonair hero. Lima's art has a bit of a manga touch, but he sure can draw pretty senoritas and menacing villains. Overall, not a bad experience for a non-Zorro fan like me. What say you, O Suave and Stylish One?

John Petty: Rarely have you been as wrong as you are now, O Prince of Ponytails. Are you sure this is the same Don McGregor who wrote all those great Black Panther stories back in the 1970s? If so, he must have been having a really bad day when he wrote this stinker. This book plods along in a way that will have many readers saying, "C'mon! Get somewhere!" McGregor commits rookie mistakes here, such as having one character tell us what happened previously, then showing the same action in a flashback. Or having two characters awkwardly explain things that they already should know, simply for the benefit of the readers. Hasn't McGregor ever heard of a caption? Show, don't tell. And Sidney Lima's art? In a word, yuck.

Johnson: Ease up on the gas there, Your Contentiousness. This is nowhere near the caliber of McGregor's old "Panther's Rage" or "Killraven" stories. But that doesn't mean it can't be enjoyed for what it is. I didn't take pleasure in this so much for the plot, which, admittedly is a little slow, but, instead, for McGregor's take on the character. At least you can take heart in the fact that Papercutz, which is a branch of graphic-novel publisher NBM, decided to publish this as a three-issue mini-series first. At least you're only out three bucks. Me, I found this just appetizing enough to seek out the second issue, which should be on sale by the time this enlightening discussion sees print.

Petty: You're giving McGregor much too much credit, O Nabob of Nonsense. What, exactly, *is* his take on Zorro? As far as I can tell from this issue, he's a guy who rides around in the desert dressed in black. If there were any swashes buckled in this comic book, I missed them. For $3, we get introduced to a bunch of uninteresting, poorly delineated characters rendered in a bad *faux*-manga art style, and that's about it. Look, don't get me wrong: I'm a big fan of Zorro. Always have been. But this smacks more of a product rushed out the door to meet a licensing agreement than something anyone took care with or pride in. Rather than have readers wait for the second issue, this book ought to be consigned to the toxic waste dump in which it belongs.

Johnson: Toxic waste dump, O Honorable Grouchmeister? I think not. Maybe the quarter bins, at worst.

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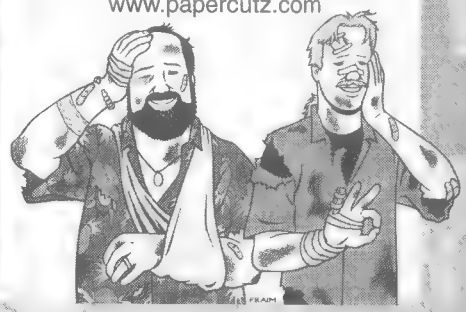

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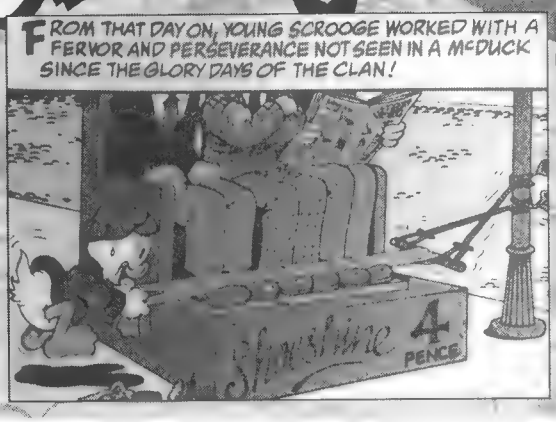
TRADE PAPERBACK AND GRAPHIC NOVEL REVIEWS


FROM THAT DAY ON, YOUNG SCROOGE WORKED WITH A FERVOR AND PERSEVERANCE NOT SEEN IN A McDUCK SINCE THE GLORY DAYS OF THE CLAN!
4
PENCE

PICK OF THE MONTH TPB

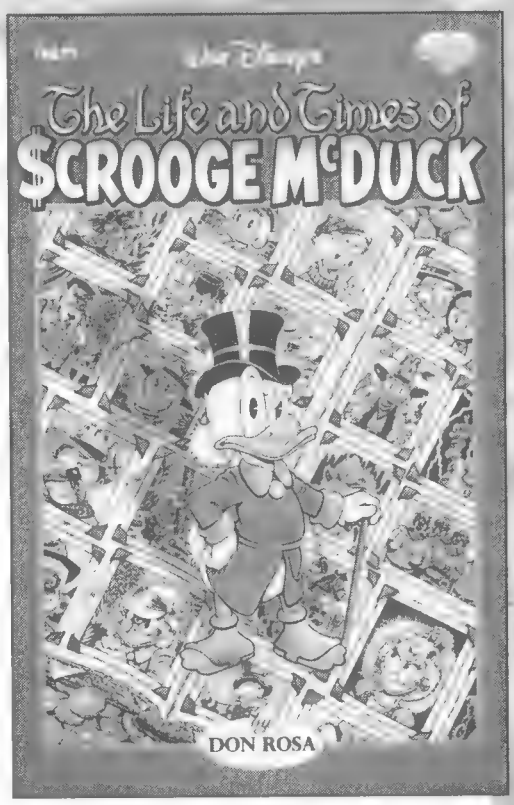
The Life and Times of Scrooge McDuck

Gemstone

$16.99, color, 264 pgs., available now

Writer-Artist: Don Rosa

reviewed by **Maggie Thompson** ★★★★



Occasionally, questions arise regarding comic-book reprints: What features mean the most for any series reprint? Answers include: completeness, faithful printing, high-quality paper, meticulous annotation, and high entertainment value of any bonus material.

Readers will find all five features in this Don Rosa collection — but they all merely add polish to the sheen of this already precious Gemstone gem. The basic content — issues #285-296 (Apr 94-Feb 96) of *Uncle Scrooge* — is itself some of the best classic comic-book storytelling of the past 15 years. But this edition is reminiscent of today's extras-packed DVDs in that, not only are there great stories (Rosa's delicious expansion of the backstory for Carl Barks' creation, Donald Duck's rich Uncle Scrooge), but there's also a light-hearted look at how those tales were created. Rosa himself takes the reader behind the scenes at the end of each story, providing facts and anecdotes that enrich appreciation of a dynamic series of Done in One comedies. Few would have thought less of Rosa if he'd simply told hilarious tales. But Rosa did far *more* than that, combining hours of research of Barks stories *and* world history to produce a rich tapestry in a timeline that takes into account Barks' passing (and classic) references to Scrooge's youth in Scotland and adventures on the Mississippi River, in Africa, and in the Klondike. Topping it all off are pages reproducing European Disney covers for the tales.

Buy three copies. At less than $20 per, that'd be one for yourself, one for a deserving youngster (or area school or library), and one you'll need as a back-up, after you've worn out the initial volume from re-reading.

www.gemstonepub.com

Conan: God in the Bowl and Other Stories

Dark Horse

$15.95, color, 124 pgs., available now

Writer: Kurt Busiek; Artists: Cary Nord, Thomas Yeates, Tom Mandrake

reviewed by **Tim Lasiuta** ★★★½

Conan the Barbarian gets the deluxe treatment in his second collected volume from Dark Horse. The creative team of Kurt Busiek, Cary Nord, and Thomas Yeates — along with the talents of the letterer and colorist — take this title back to the pulp era, the birthplace of Conan.

Conan #7 and #9-14 are included here and feature the stellar "God in the Bowl" adapted from the Robert E. Howard story, the introduction of Janissa, and the death of Thoth-Amon. Reading these issues in sequence makes the story flow more smoothly, and, by the time you've finished the last installment, you want to read more.

This Conan is mysterious. He knows enough of civilization to shun it whenever possible and retains his heritage to deal justice swiftly. The villainess The Bone Woman is deadly, and even Conan's physical prowess may not be enough to defeat her. Janissa is a great foil for Conan; she is no Belit, but look out: There are interesting times ahead.

For those who collect Conan, this book is for you, by Crom.

www.darkhorsecomics.com

ISBN: 1-59307-403-4

Essential Killraven Vol. 1

Marvel

$16.99, b/w, 504 pgs., available now

Writers and artists: Various

reviewed by **S.A. Bennett** ★★★½

YOU EVER THINK ABOUT THE DAYS WHEN MAN HELD REIGN ON HIS HOME-WORLD AND DID NOT HAVE TO BATTLE FOR THE TITLE?
YOU FORGET, K.R. I HAVE MEM'RIES BEFORE THE MARTIAN INVASION.

Without question, one of the strangest Marvel comics of the '70s was *Amazing Adventures* with its Killraven series, an oddball cross between *War of the Worlds* and *Flash Gordon* (which sure seems as if it was an influence on *Thundarr the Barbarian*), featuring an ex-gladiator dressed like an exotic dancer and his band of freedom fighters striking back at Martian oppressors.

What started out as a more violent version of DC's *Hercules Unbound* (in turn, a variation on Gold Key's *Mighty Samson*) quickly became one of the most influential series of the decade. Don McGregor worked seamlessly with P. Craig Russell to produce strangely eloquent and elegant stories like "A Death in the Family" (predating the Batman story by decades) and "The 24 Hour Man."

Of course, there's also an unintentionally hilarious "relevant" fill-in issue by Bill Mantlo. And, while it's nice that Marvel included *Marvel Graphic Novel* #7 that reunited McGregor and Russell to tie up loose ends from the series, it suffers from being shrunk to comic-book size and printed in black and white.

www.marvel.com

ISBN: 0-78511-777-6

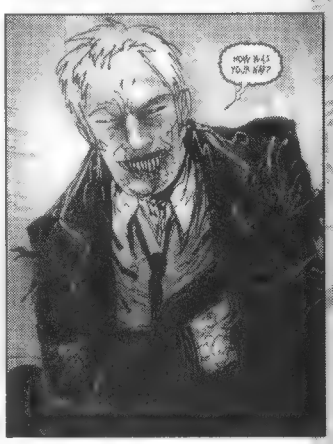
IDW's Tales of Terror Vol. 1

IDW

$16.99, color, 96 pgs., available now

Writers and artists: Various

reviewed by **Jim Johnson** ★★★



It's not too often that a comics anthology will get a hardcover treatment, but this attractive, if odd, collection seems strangely worthy. Comics stories based on IDW's existing horror properties are mixed with new, horror-themed prose stories, most of which are five to 10 pages each. The stories are just big enough to provide a taste, small enough to be palatable.

The best of the comics stories is, not surprisingly, Steve Niles and Ben Templesmith's *30 Days of Night* snippet, about what happens to a stray vampire after the horrific undead occupation of Barrow, Alaska, has ended. Other features tie into IDW's series *Wake the Dead*, *C.V.O.*, *Singularity 7*, and *Wynonna Earp*.

The book's most outstanding story, though, is John Urbancik's prose story "Hidden Exhibition," an apocalyptic story about birds conquering the planet that would make Hitchcock jealous. There is also a trio of enjoyable stories by Scott and Denise Ciencin that feature a paranormal-fighting mailman named Bob; picture Kolchak, The Postal Carrier for the general idea.

IDW takes a big chance with a $17 appetizer platter, but those making the commitment will find it surprisingly appealing.

www.idwpublishing.com

ISBN: 1-93238-231-3

Unit Primes

Afterburn

$11.95, b/w, 92 pgs., available in October
Writer: Chris Dreier, Jacob Paplham
Artist: Federico Zumel, Dreier
reviewed by **Brent Frankenhoff** ★★★

ALO! PLEASE! CAN'T YOU HAVE A LITTLE FAITH FOR ONCE IN YOUR LIFE?
A STEAM POWERED PROBE SHOWED UP ONE DAY AND DECIDED TO DESTROY OUR WORLD AND EVERYTHING LIVING ON IT INCLUDING OUR SON AND YOU'RE TALKING TO ME ABOUT FAITH?

The story opens with a galaxy-destroying mechanism clearing the way for its creators. Following in the machine's path is a group of alien explorers dedicated to its destruction. This time, however, they discover a survivor of the machine's attack, a boy named L-Bee.

The trio of explorers — a husband and wife team of scientists and their pilot — quickly adopt the boy as their "mascot" and the hard-hearted husband softens the longer he's around the boy.

Yes, it sounds like several classic clichés are being used here, including the "last survivor of an alien race makes a difference to a new group of aliens," and there are definite homages to both The Fantastic Four's original Galactus Saga as well as some missions of The Omega Men. There even appear to be references to *Farscape*, but they're far more obscure. The thing is that the story is enjoyable even with these clichés and references, and it could be debated if Chris Dreier planned it that way.

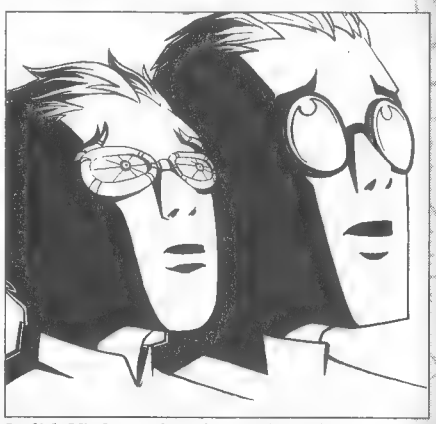
One bit of fun that Dreier (and artist Federico Zumel) had was making the husband and wife team nearly identical in appearance, a problem that L-Bee overcomes by making a necklace for the female half of the team.

www.afternburnmedia.com/unitprimes.htm

Stylish Vittles: Fare Thee Well

Dementian Comics

$13, b/w, 184 pgs., available now
Writer and artist: Tyler Page
reviewed by **Jim Johnson** ★★★½



The final volume of Tyler Page's *Stylish Vittles* series carries a kind of karmic irony; it finishes off the storyline that garnered him numerous accolades, and he now moves to his next project as Tyler Page, acclaimed creator of *Stylish Vittles*, rather than Tyler Who.

And in his autobiographical story, Tyler must prepare to say good-bye to his first true love, Nanette, who's going overseas to finish her college degree. Now, Page's comics version of himself must prepare to enter the next phase of his life, forever changed by the woman who's now gone.

Just as Tyler Page, the character, has matured because of his relationship, so has Tyler Page, the creator. Although his creative promise was apparent in 2002's *Stylish Vittles: I Met a Girl*, the three years since have shown a creative growth that has paralleled his characters' emotional growth. His and Nanette's religious and ideological differences are significant, but his characters hold strong throughout — just as Page has held tough in this competitive industry and managed to get three wonderful graphic novels out as a result. *Stylish Vittles* will be missed.

www.stylishvittles.com
ISBN: 0-9720801-2-0

Too Much Coffee Man: How to Be Happy

Dark Horse

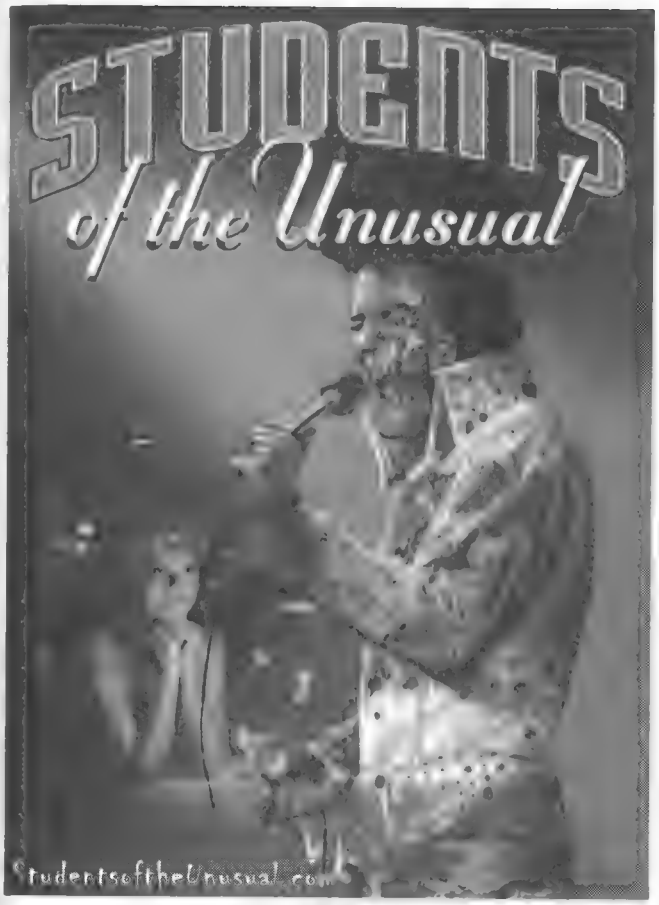
$12.95, b/w, 144 pgs., available now
Writer and artist: Shannon Wheeler
reviewed by **S.A. Bennett** ★

This latest *Too Much Coffee Man* collection has been made to look as much as possible like one of those cartoon guides to life that are the staple of chain bookstores' humor sections. But, otherwise, it's pretty much business as usual for both TMCM and creator Shannon Wheeler.

This means all the strips are various exercises on the single theme that life is futile, so you'd better wake up and accept the pain. Except here Wheeler has added weak political commentary to his usual repertoire of tricks — a good idea of what those opinions are can be inferred from the introduction by commentator and cartoonist Ted Rall.

This is mostly seen in a largely flaccid chunk about the Iraq war and through a new character named Fisticuffs. Somehow, he's simultaneously the President, a personification of American foreign policy, and just plain dumb male aggression. Although his work can be moderately amusing in small doses, here, it quickly becomes dismal: just the sort of thing when you don't want comedy to be either fun or particularly funny.

www.darkhorse.com
ISBN: 1-59307-353-4



PAPERCUTZ

Zorro #5 "Drownings" part 2 of 3 Don McGregor, writer; Sidney Lima, artist.
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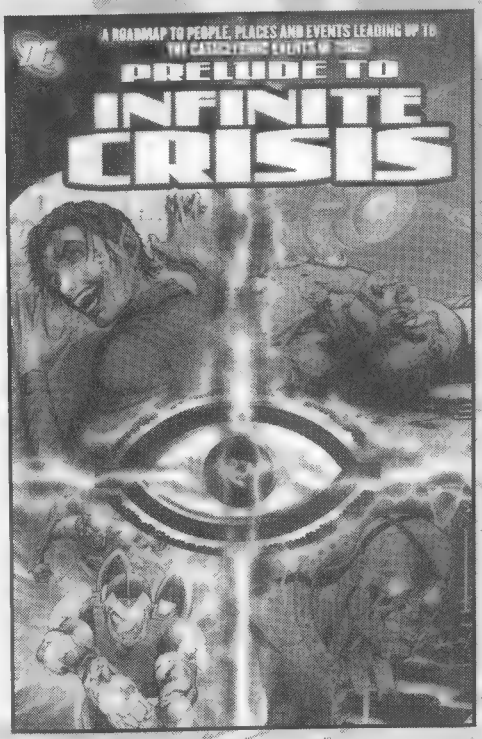
See previews in 'coming up' at www.nbmpublishing.com

Prelude to Infinite Crisis

DC

$5.99, color, 96 pgs., available now
Writers and artists: Various
reviewed by **Jack Abramowitz** ★★



As far as pennies per page go, *Prelude to Infinite Crisis* is a bargain. Being virtually ad-free (except for four house ads), it gives readers almost 100 story pages for the price of two new comics. That's not a bad deal, no matter *how* you slice it. But the volume's connection to the impending *Infinite Crisis* is greatly overstated.

The book is a collection of snippets from various comics that have some relationship, in varying degrees, to the greater *Infinite Crisis* storyline. But it makes choppy reading.

The largest consecutive section is a crossover between Flash and Wonder Woman, as they take on the combined villainy of Zoom and The Cheetah. It's not a bad arc but its entire link to *Infinite Crisis* occurs in the last three panels. That's hardly indispensable reading.

During *Crisis on Infinite Earths*, we called these "red sky" stories. Characters pretty much went about their daily business, occasionally pausing to look up and comment on how red the skies were because of the Crisis.

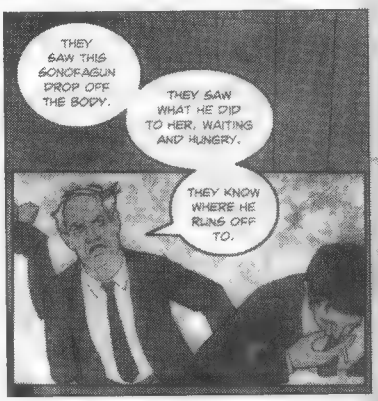
DC will make it clear when something is must reading. This one isn't.

www.dccomics.com

Ravenous

Speakeasy Comics

$14.99, color, 150 pgs., available now
Writers: Dawn Brown, Edgar Allan Poe
Artist: Dawn Brown
reviewed by **Ray Sidman** ★★★½



For fans of stories about the darker side of the human psyche, Dawn Brown has created an excellent graphic novel based on the writings of the horror writer and father of the detective story Edgar Allan Poe. She weaves the tale of the young Detective Mason, one of several investigators trying to find a serial killer in the burg of (what else?) Good Fortune.

Poe fans will recognize the grotesqueries and tragedy of the primary characters (told in graphic detail), and that likely will make the comic book more predictable — but, nonetheless, fun to read.

Another reason to give this book serious points is the supplemental material. At the end of the comics portion (page 97), Brown provides an explanation and list of the five Poe stories that provided the inspirations for her tale's elements. Very cool. This is followed by the complete text of each of the five stories. Even more cool. With any luck, this'll bring uninitiated readers into the Poe fold.

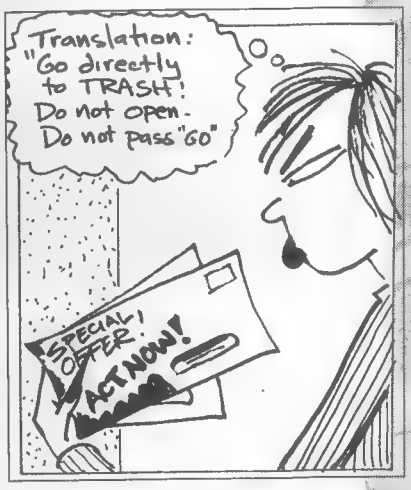
Should you buy this book? Yes. Request your local library to pick up this one. Both for Brown's and Poe's contributions, it's a piece of literature not to be missed.

www.speakeasycomics.com
ISBN: 0-9737039-1-1

Life's a Bitch

Fantagraphics

$16.95, b/w, 272 pgs., available now
Writer and artist: Roberta Gregory
reviewed by **Brent Frankenhoff** ★★★½



Subtitled "The Complete Bitchy Bitch Stories Vol. 1" this nice-sized trade paperback gives readers an excellent overview of Roberta Gregory's perpetually moody main character (and, yes, her main mood is bitchy).

Bitchy Bitch is most definitely a liberated women, who takes grief from no one and does not suffer fools at all, let alone gladly. She's Cathy without any restrictions and with much more imaginative scenarios, including many adult situations. And the title, plus the main character's name should give most readers that warning from the start.

Gregory covers Bitchy's life in snippets, introducing each chapter with additional commentary by Bitchy herself. It may seem disjointed to not start at the beginning of Bitchy's life as a little girl and then move forward chronologically, but this overview of her life really works. By the book's end, there are no references to any part of Bitchy's history that haven't been covered and any reader unfamiliar with or missing back issues of *Naughty Bits* (where most of Bitchy's adventures originally appeared) has an excellent resource here.

www.fantagraphics.com

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The Best of the Fantastic Four Vol. 1

Marvel
$29.99, color, 360 pgs., available now
Writers: Stan Lee, et al; Artists: Jack Kirby, et al
discussed by **Jim Johnson and John Petty**

John Petty: With all the media attention that such super-heroes as Spider-Man, The Hulk, and The X-Men have been receiving over the past few years, it's nice to finally see the focus shift to Marvel's First Family, The Fantastic Four. With this summer's big-budget film, the time was right to release this hardcover celebration of the quartet's four-plus fabulous decades. Whoever selected the 15 stories that make up this volume did an admirable job. This is a great survey of The FF's history, from the glory days of Stan Lee and Jack Kirby to the fan-favorite stories of Mark Waid and Mike Wieringo and beyond. Bottom line: It's a volume that I'm pleased to have on my shelf. What about you, O Distinguished Opponent?

Jim Johnson: I'm glad you asked, O Bearded One. Let me tell you what's on *my* shelf. About half a dozen FF *Marvel Masterworks* hardcovers. And a couple of volumes of *Essential FF*. And a handful of *Fantastic Four* trade paperbacks. There are plenty of nicely done, shelvable Fantastic Four collections available already, where many of the issues in this book have already been reprinted. This seems like little more than a money-grabbing effort by Marvel, trying to capitalize on the team's momentary media attention with a hastily compiled "greatest hits" package. Not that there's anything wrong with that, mind you, but the 30 bucks can be better spent elsewhere.

Petty: It's all about *you*, isn't it? Where, in that commodious library of yours, is *Marvel Two-in-One* #50 reprinted? Or *Fantastic Four* #116? Or *Marvel Fanfare* #15? Granted, the first few Lee and Kirby stories can be found in current *Masterworks*, but that's it, as far as I know. There. I've run rings around your logic. Unlike the books you mention, this collection is obviously aimed at people less familiar with the current comics landscape than you, those people who, hopefully, will be intrigued with Marvel's cosmic-powered quartet after seeing the film and will want to find out more about them. This is an excellent distillation of 40 years of history. Y'know, Jim, usually (read: always) you're wrong in your opinions about comics, but this time you're *really* wrong. I pity you.

Johnson: Oh, you're just upset because you blew your pork-rind budget on this hodgepodge. Maybe *Marvel Two-in-One* #50 hadn't been reprinted because, oh, no one cared, perhaps? If you believe that this book represents the best of 40+ years worth of stories, then it is I who pity you. I mean, *Marvel Knights* 4 #4?! What in the name of Willie Lumpkin was Marvel thinking? Where's the Hulk-Avengers story from #25 and #26? Or some of Walt Simonson's issues from around 1990? This "Best of" package could have been much better. Marvel, too, could have done much better by marketing its existing collections rather than try to pander this piecemeal effort to the masses.

Petty: So now you want Marvel to include *more* stories that are available in *Masterworks* editions? C'mon Jim, wasn't that exactly your main objection a few paragraphs ago? And, yes, one can quibble with some of the story choices, especially the more recent works, but the intent here was to assemble a survey of the FF's history in a limited number of pages. Granted, I don't consider the *Marvel Knights* 4 tale worthy of inclusion among the earlier gems, but it *does* represent the FF under Nu-Marvel, for better or for worse. And, if you're too cranky to appreciate John Byrne's masterful effort on *Marvel Two-in-One* #50, you need to turn in your Merry Marvel Marching Society lapel pin and wallet card, O Untrue Non-Believer!

Johnson: Just for that, I'm not going to share my pork rinds. Nyah.

www.marvel.com

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Harvey Birdman Attorney at Law Vol. 1

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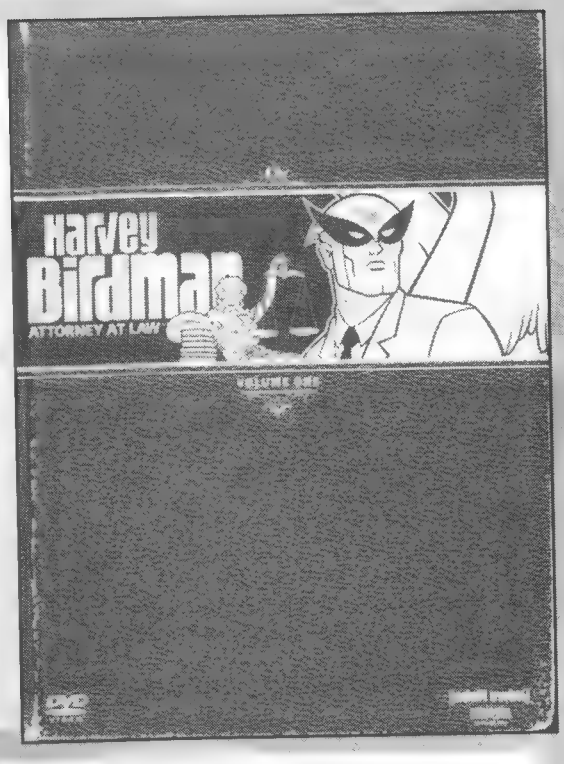
reviewed by **Jack Abramowitz** ★★★★



Space Ghost Coast to Coast is great. *The Brak Show* is a riot. But *Harvey Birdman Attorney at Law* takes retro cartoons to the next level.

Birdman (and Avenger) work in a law firm alongside Peter Potamus and a slew of new characters. Clients include Apache Chief, Speed Buggy, and Inch High Private Eye. Other passersby include Mightor, Dynomutt, and The Funky Phantom.

It's not just bit players. With the entire Hanna-Barbera stables at their disposal, plenty of super-stars also appear. In one episode, Shaggy and Scooby are busted for suspicion of the wacky weed. In another, Yogi's little buddy is the alleged Unabooboo. But the best moments come in a *Sopranos* parody starring The Flintstones. (Bada bing and dabba doo!) Absolutely nothing is sacred.

Quite a few characters will have viewers asking, "Is that an old character or a new one created for the show?" And those not familiar with Jonny Quest or Black Vulcan will miss many of the gags. Nevertheless, as Frank N. Furter would say, it wasn't made for them.

www.adultswim.com

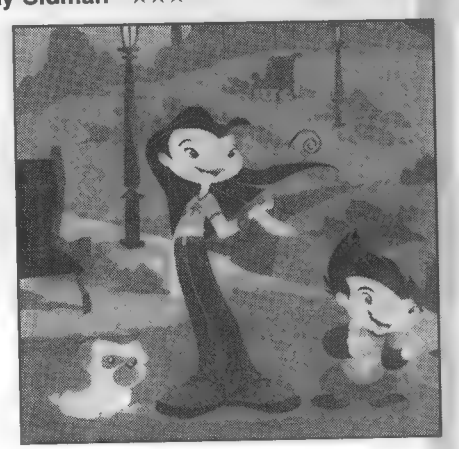
The Life and Times of Juniper Lee

Cartoon Network

30 mins.@, airs Sundays at 7:30 p.m. ET

Creator: Judd Winick

reviewed by **Ray Sidman** ★★★



Longtime fans of Judd Winick might call this "The 'PG' *Barry Ween*" — all the cynicism without the four-letter words. More recently known for his work on *Batman, Green Arrow*, and other DC titles, Winick has created a show that's reminiscent of *Buffy the Vampire Slayer*, though it has its own feel. The female warrior is an adolescent, guided by her grandmother, her ancient and enchanted dog (he talks with a brogue), and her brother Ray-Ray, she protects the boundary between the worlds of magic and reality.

This Cartoon Network show is best suited for grade-school kids and older and for anyone who appreciates a dose of well-placed sarcasm and humor in fantasy cartoons. Younger kids may not get all the jokes, but they'll enjoy the art and the comedic action.

Looking beyond the fun writing and art, what *Juniper Lee* really excels at is balance. Juniper, Ray-Ray, and Monroe all have their share of one-liners, mishaps, and memorable moments. Even the minor characters — and there are plenty of them — are dynamic. There's not a one in the bunch who's expendable in the *Juniper*-verse.

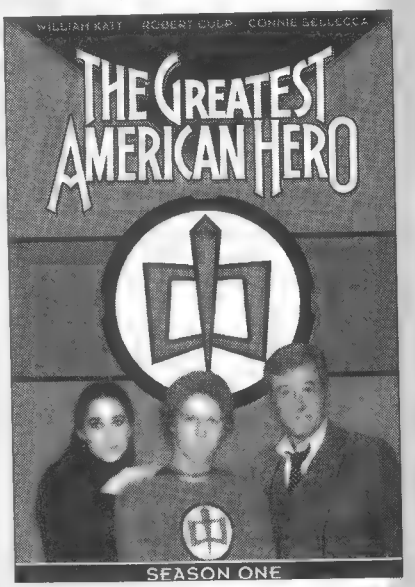
www.cartoonnetwork.com

Greatest American Hero Seasons 1-2

Anchor Bay Entertainment

$29.98 (Season 1), $44.98 (Season 2), available now

reviewed by **Tim Lasiuta** ★★★



"Believe it or not, I'm walking on air. I never thought I could feel so free." Featuring a #1 song, the Stephen J. Cannell show *Greatest American Hero* finally lands on DVD.

GAH tells the story of Ralph Hinkley, mild-mannered high-school teacher by day and clumsy hero after school hours. When space aliens leave him with a super-powered suit and he loses the instruction booklet, chaos breaks loose. No public building is safe. It's a good thing Bill Maxwell (Culp) and Pam Davidson (Seleca) are there to help him out.

The Emmy-nominated pilot is fantastic, and the unseen pilot for the *Greatest American Heroine* had potential. As is the case with most TV series, there are good and bad episodes; "The Shock Will Kill You" ranks among the best.

Special features include interviews with Culp, Katt, Seleca, Cannell, and Michael Pare. In case you want to fly and are given a red suit, Season One includes the missing instruction manual. I hope you can read alien.

www.anchorbayentertainment.com

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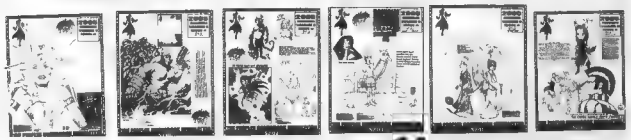
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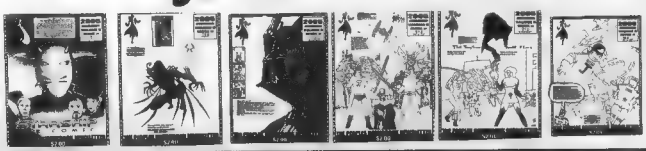

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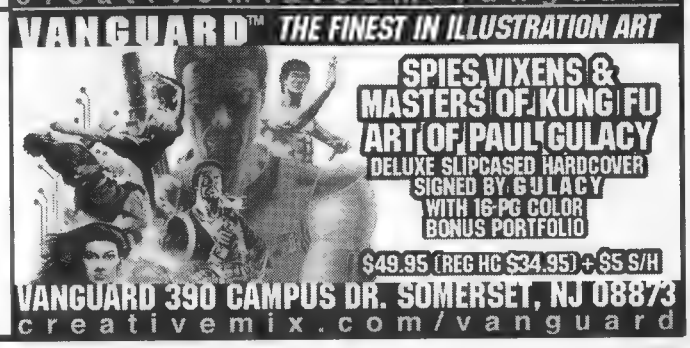
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Tokyo Boys and Girls Vol. 1

Viz

$8.99, b/w, 200 pgs., available now
Writer and artist: Miki Aihara
reviewed by **S.A. Bennett** ★★

Mimori is finally going to high school (with the school uniform) of her dreams and befriends pretty Nana.

But then she's chosen class representative and meets Atushi, a good-looking guy she knew from grade school who loathes her for supposedly buying him and swears revenge.

Of course, Mimori has absolutely no memory of what he's talking about.

This has a generic title that makes for a perfect match for the premise of this ordinary high-school manga that gives the reader precious little in the way of either romance or comedy.

The characters are tissue-paper thin, and there's isn't enough plot to sustain even the first volume.

When dealing with material this predictable, you should at least be able to give the proceedings some flair, but that's sadly not the case.

The storytelling is awkward, the panels arranged oddly askew, and the art sparse.

The only positive thing I can say about *Tokyo Boys and Girls* is that I liked the cover; it's got an eye-catching design and attractive color scheme.

www.viz.com
ISBN: 1-42150-020-5

Princess Ai: Illumination Vol. 2

Tokyopop

$9.99, b/w, 192 pgs., available now
Writers: Courtney Love, D.J. Milky
Artist: Misaho Kujiradou
reviewed by **S.A. Bennett** ★

An angelic-looking alien named Ai falls to Earth, her only possession a strange heart-shaped box. She hits the mean streets of Tokyo (and they hit back), meets Kent (whom she loves in spite of herself), and learns she can sing. She soon finds herself being stalked by two powerful evil forces: winged creatures from her home dimension and music industry executives.

The first volume of *Princess Ai* at least had the benefit of being an original oddity, being the first high-fantasy manga that was a thinly disguised biography of a singer and actress. But what little promise there was in the magical-girl-gone-wild premise is squandered, as we watch Ai wriggle her way to the middle of the music business, whining all the way.

She contemptuously rejects all attempts to turn her into some kind of diva by pitching prima donna-level tantrums, when her "artistic vision" isn't listened to. Moreover, there's the sincere conviction that the drippy lyrics she sings here (so very different from Love's own emotionally raw songs) have the power to generate peace and love.

www.tokyopop.com
ISBN: 1-59182-670-5

The Devil Does Exist Vol. 2

DC/CMX

$9.99, b/w, 192 pgs., available now
Writer and artist: Takanashi Mitsuba
reviewed by **S.A. Bennett** ★★

Although the title suggests another supernatural manga, this is one of those creepy "almost-incest" romances where the leads needlessly torture themselves over their supposedly inappropriate feelings. At school, Kayano is tormented by bad/pretty boy Takeru whose dad is the principal.

So, "naturally," Kayano's mother marries Takeru's father, the two teens become "brother and sister," and she (in spite of herself) falls in love with him. It's a desperate attempt to create the maximum amount of nearly hysterical melodrama out of the most meager of premises. Things aren't helped by the fact that neither of them is particularly interesting. Kayano is defined exclusively by her naughty feelings for Takeru, who, frankly, is more creepy jerk than hunky heartthrob.

And it's not just them; there's pathological behavior by the pound, as the seriously messed-up Rika hires someone to beat her up so Takeru can protect her. And Yohei loves Rika and, in spite of the fact she shuns him, he tries to hurt Kayano because she wants Takeru. Forbidden love has never been so dull.

www.cmxmanga.com
ISBN: 1-40120-546-1

Popo Can Vol. 1

Comicsone

$9.95, b/w, 204 pgs., available now
Writer and artist: Masakazu Iwasak
reviewed by **S.A. Bennett** ★

Yasuharu brings home a limited-edition version of a debating simulation game, and a theoretically beautiful "videogame girl" named Popomi pops out of his television (smashing the screen in the process) and proceeds … to do nothing but sit around his apartment drinking beer and reading comics.

Of course, more characters from the videogame world pop up, such as a robot that prefers domestic chores (at least, for once, it's male) to combat and a fox-eared girl named Hiropon who supposedly exists to be her enemy but never poses much of a threat.

It's hard to decide whom to dislike more, the videogame-addled Yasuharu or the crude and totally useless Popomi. The level of the humor can be summed up by the fact that, when she "levels up," her breasts grow. (Yasuharu's reaction: "cow boobies.") The art is ugly, not exactly super-deformed, but definitely stunted. Clearly, it's supposed to be a parody of the video-girl genre but "something was lost in translation" pretty much sums up this one.

www.infinitystudios.com
ISBN: 1-59697-111-8

Rica 'tte Kanji!?

AIC Publishing

$15, b/w, 96 pgs., available now
Writer and artist: Rica Takashima
reviewed by **S.A. Bennett** ★★★

Rica, a freshman at Tokyo Women's Junior College, likes girls and, after some difficulty navigating her way through the lesbian single scene, finds one. And that's pretty much all there is to *Rica*, simple anecdotes (calling them "stories" would be overly generous) from the life of a young woman who knows who she is and what she wants.

It's sweetly simple and even innocent, because, when Rica finally does find herself a sweetie, you shouldn't expect "fan service"-style nudity and sex. (Given the basic cartoon art, that's probably for the best.) Rica's like most male heterosexual manga protagonists: so awkward and uncertain dealing with both love and sex that, after a while, you want to shout, "Are you two getting together or what?"

This is a refreshing, well-told slice-of-life manga universal enough to win fans outside its core demographic. Consider it the perfect antidote for all those gay-themed reprinted titles (written almost exclusively by women) that rely on overwrought melodrama.

www.anilesbocon.org
ISBN: 0-97591-601-7

Beck: Mongolian Chop Squad Vol. 1

Tokyopop

$9.99, b/w, 192 pgs., available now
Writer and artist: Harold Sakuishi
reviewed by **S.A. Bennett** ★★★

Loser Yukio, 14, has nothing going for him and terrible taste in music until he meets Ryusuke. He's lived in America, plays guitar, and owns a patchwork dog named Beck. Naturalistic, if not exactly "realistic" (the dog looks as if he's trotted off the set of a Tim Burton movie), *Beck* is beautifully drawn, utterly convincing, and absolutely unpredictable.

Audience expectations get tweaked, as the clichés and conventions of the "uninspired kid finds his purpose" genre get ditched. The way Izumi, the pretty girl from grade school he has a crush on, asks him out — or his degenerate classmate Tanabe considering (too late) whether his perverted actions might be a crime.

It also manages to mix the disparate themes of the culture shock experienced by Japanese kids who've been overseas so long they're not considered "really" Japanese any more and Japan's love of American-style rock and roll. And, while Americans may frequently appear here as either drunken lechers or unsympathetic rich kids, America as the birth place of rock is relentlessly revered.

www.tokyopop.com
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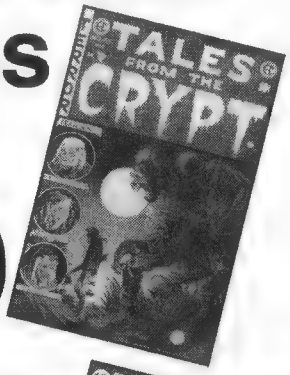

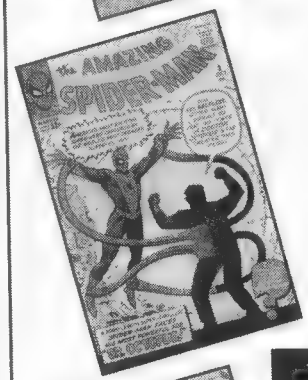

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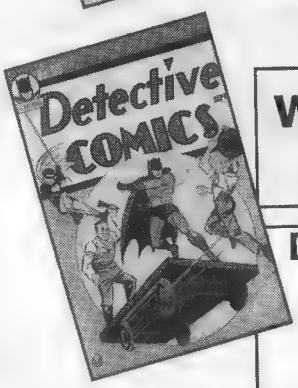

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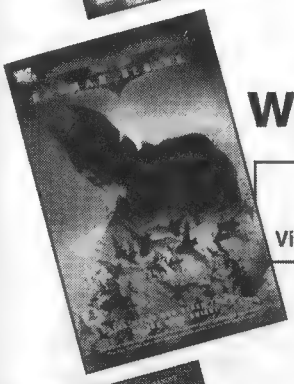

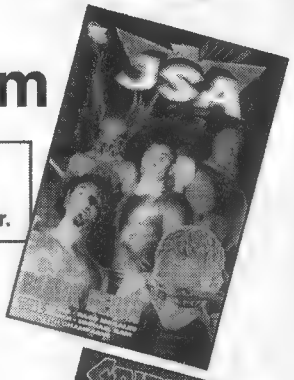

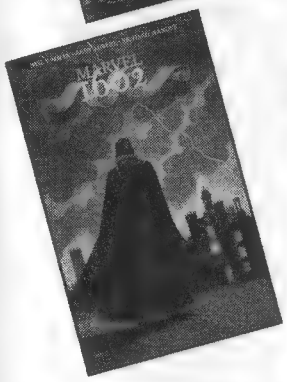

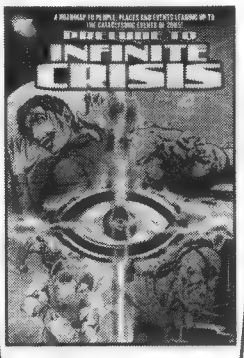

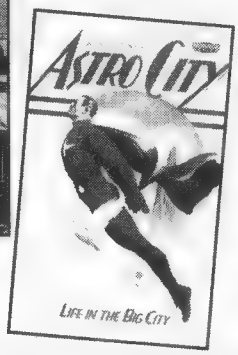

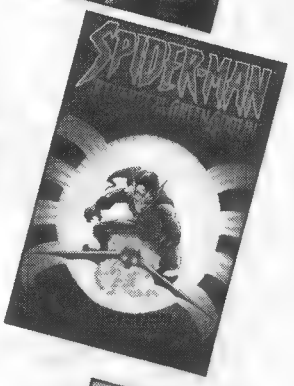

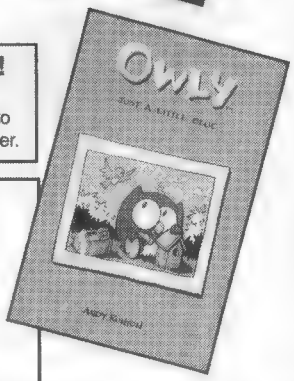

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Why pick this many stories to spotlight? Um, I don't remember ...

The 15 most forgettable stories

by **CRAIG SHUTT**

AND SIMULTANEOUSLY, BEFORE THE GREEN GLADIATOR'S THOUGHTS CAN GO ANY FURTHER, THERE IS A SNAP IN HIS MIND! AND...
WE DID IT! GREEN LANTERN IS HERE! THIS IS A CRITICAL MOMENT! THE TRANSITION HAS MADE HIS MIND TEMPORARILY A BLANK! NOW HIS PSEUDO-HISTORY MUST BE FED INTO IT AT ONCE!
...YOU ARE CALLED GREEN LANTERN...BUT SECRETLY YOU ARE POL MANNING... FAMED ASTEROID-EXPLORER IN THE 57th CENTURY...

Green Lantern's lost memories were replaced with the bogus identity of Pol Manning when he visited the 58th century in GL #8.

Dear Mr. Silver Age,

I enjoyed your overview in CBG #1609 of the Silver Age heroes — the many, many Silver Age heroes — who had unfortunate bouts of amnesia. Were those the best stories of that type?

Carter H.
Midway City

Mr. Silver Age says: Not by a long shot, Carter! Sharp-eyed readers (with better memories than these heroes could offer) may have realized that last issue's review neglected some of the most prominent stories that featured a hero experiencing amnesia. The reason is that I set those aside so that, *this* time, I could present my picks for the Top 15 Most Forgettable Stories of The Silver Age!

All of these tales were — dare I say it? — well-remembered adventures in which the hero's world changed or he had to act out of his usual comfort zone. The stories revealed the hero's true character, plumbed the depths of his personality with all artifice torn away, or, well, just entertained the heck out of us!

Or, at least, they entertained *me*. After all, it's my list. As I explained last time, my definition of a true "amnesia" story involved the hero — no villains — forgetting who he was. No mere situational memory losses or mind controlling here! Surprise of surprises, there actually are a few Marvel stories in the mix, too. And now, before I forget what I'm doing, here's the list:

15 "Jimmy Olsen Marries Supergirl!" in *Superman's Pal, Jimmy Olsen* #57 (Dec 61). Red kryptonite, that source of so much amnesia for our super-buddies, reared its ugly scarlet head once again. Jimbo showed Linda Lee Danvers a piece of red k that previously had affected Superman and Krypto. Not knowing there was another Kryptonian around (since Supergirl was still a secret super-weapon at this time), Jim had no qualms about flashing it. Big mistake.

The red k instantly caused Linda to lose her powers and forget her Supergirl identity. Don't you wonder exactly how it managed this stuff? Anyway, it also apparently made Jimmy darned attractive to Linda and vice versa. That night, on their first date, Jim proposed and Linda accepted. They were married within days, to the astonishment of Superman. He quickly realized that red k had given Linda amnesia and stolen her powers

MOMENTS LATER, THE MAN OF STEEL GETS A STUNNING SURPRISE...
HERE SHE IS! LINDA LEE DANVERS ...THE FUTURE MRS. JIMMY OLSEN! -LINDA, MEET MY PAL, SUPERMAN!
GASP!! -IT...IT'S SUPERGIRL, IN HER SECRET IDENTITY!- WHAT..?!

but did nothing about it
because interfering would "spoil their happiness." Aye carumba!

Needless to say, shortly after their honeymoon, Linda regained her powers and her memory. Rather than surprise Jimmy with the news of his connubial super-bonus, she decided to first reveal to him that a female Kryptonian existed and then *make her husband fall in love with Supergirl*! So he'd either cheat on his wife or reject her in her other identity! A lose-lose proposition!

The double whammy of amnesia and power loss, coupled with the wham-bam marriage and that wacky super-logic, set this story up to be lots of fun, when it wasn't boggling my mind. It would be higher on the list, but, sadly, it was an Imaginary Story that may never happen, darn the luck. And, while it's one of my *favorite* Imaginary Stories, imaginary amnesia is almost like no amnesia at all.

14 **"The Challenge from 5700 A.D.!" in *Green Lantern* #8 (Sep-Oct 61).** This is the first of three adventures in which GL had amnesia for the same reason. It would be higher on the list due to that volume, except I'm darned if I can see exactly how the story was affected by his memory loss. It occurred because the citizens of the 58th century were unable to find a great leader to make their Solar Director. Rather than train someone, The Solar Council decided to swipe Green Lantern from 1961. Brilliant!

The only problem (besides that kidnapping-to-another-time thing) was that GL would arrive with his memory erased. Rather than re-input his own memories and let him help them as the foremost member of the GL Corps, they produced a fictional history so he would believe he was Pol Manning of 5700 (who wore a GL outfit). That at least kept him from objecting about that kidnapping thing.

The Council included a romantic interest via Council assistant Iola Vane, which helped keep him distracted from thinking about his past too much. It'd work for me. And, oh, yes, there was that little problem that, if he didn't return to 1961 within 24 hours, his usefulness as a GL would come to an end. Fortunately, he did.

GL also visited 5700 in *GL* #12 (Apr 62) and #47 (Sep 66), again with his GL-Hal Jordan memories missing. Retained clues from those adventures finally led him to the future on his own, allowing him to keep his memories, in *GL* #51 (Mar 67). That was the end of his amnesia-inducing trips, although he returned several more times, initially in #66 (Jan 69).

How injecting his memory with a Pol Manning identity actually helped things

YOU... CALLED ME... KID FLASH... IS THAT MY NAME? FUNNY... I DON'T REMEMBER IT! AND YOU... I DON'T KNOW WHO YOU ARE...
GREAT SCOTT!
I CAN'T SEEM TO RE-MEMBER ANY-THING...!
IT SEEMS... IN A... DELAYED REACTION.. THAT ENERGY-SHOT ON IKORA HAS GIVEN KID FLASH AMNESIA! IT'S ROBBED HIM OF HIS MEMORY!
STORY CONTINUES ON 3RD PAGE FOLLOWING

remains a mystery to me (and I discussed these tales in much more detail in *CBG* #1582). But the stories were fun, even if GL didn't remember them.

13 **"The Flash's Sensational Risk!" in *The Flash* #149 (Dec 64).** While chasing a gang of thieves in the future, Kid Flash was shot, receiving a glancing blow

Superman, subscribing to The Watcher's often-forgotten approach, didn't interfere when his amnesiac super-weapon married in* Jimmy Olsen *#57.

A glancing bullet caused Kid Flash to lose his memory after alerting his mentor to a dastardly plot in* The Flash *#149.

Wonder Girl revealed in* Teen Titans *#22 that nobody — especially her — knew who she was when Wonder Woman found her as a baby.

to the head. Guess what that did? Sure enough, it gave him amnesia, but only after he returned to his own time and revealed to Barry Allen the dire peril they faced. To help him recover, Flash carried him to the sites of several of their past battles. When that didn't do the trick, The Scarlet Speedster took Wally home, telling his parents that he'd found their son wandering the streets.

Wally settled in for a night of tube-watching with his folks, but suddenly, in the middle of the show, Flash appeared on the screen. And he removed his mask to reveal his Barry face! The shock restored KF's memory, after which he joined his mentor to win the day.

When things calmed down, Wally noted the tremendous sacrifice Flash had made, but Barry revealed that he'd been on TV for only a split second, too fast for normal vision to see. Good thing there weren't any VCRs back then! His true risk, he noted, was that Wally would blurt out what he'd seen, revealing Flash's identity to his parents (who didn't know who Wally really was). As often happened in Flash stories, Wally's amnesia and Flash's big reveal (which was the cover shot) were minor parts of a bigger tale — and Flash still had to face Abra Kadabra in the back-up story!

12 "The Origin of Wonder Girl" in *Teen Titans* #22 (Jul-Aug 69). Talk about amnesia! When Wonder Girl joined the new Teen Titans team in *The Brave and the Bold* #60 (Jun-Jul 65), the editors apparently forgot that Wonder Girl didn't really exist. (She was a younger version of Wonder Woman, who teamed up with her older self in "Impossible Tales.") Things got a bit more impossible when she started dating Kid Flash. (This goofiness won one of the not-so-coveted 2004 Mopee Awards in *CBG* #1600.)

This tale helped rectify that. It began with WG ailing, which Robin diagnosed as the same thing that had recently caused Wonder Woman to lose her powers and leave for another dimension (during her I Ching period; long story). Wonder Girl revealed that that couldn't be the case, because she wasn't really an Amazon. She explained that she had been saved from a burning building by The Amazonian Princess, who was unable to save WG's parents. Having nowhere else to stick her, WW took WG to Paradise Island, where she was raised by the Amazons — and given super-powers by Paula's amazing Purple Ray.

When The Titans formed, she rejoined man's world. But, when the Amazons left, WG had to remain behind, because she wasn't really an Amazon. So she'd been living in the Tower, unbeknownst to the others. The Titans convinced her to join the real world, taking the name Donna Troy and finding an apartment and roommate.

Granted, this may not technically be amnesia, since she didn't *forget* anything, she just had a baby's brain when her identity was lost. But this story gained its coveted spot through a combination of the Amazons having to tell her how she came to be Wonder Girl, the fact that she had no idea what her name was (other than Wonder Girl), and the editors forgetting they were using a nonexistent character.

11 "The Coming of The Sub-Mariner!" in *Fantastic Four* #4 (May 62). As noted last month, Marvel didn't play the amnesia card much. One or another of its heroes were mind-controlled every other week, but they seldom had their heads grazed by convenient bullets.

This tale began when The Human Torch decided to hide out from The Thing in a Bowery flophouse. By the sheerest of coincidences, Johnny settled onto his bunk to read a Sub-Mariner comic book. But he was interrupted when other guests taunted a bedraggled, hairy gent — who threw them across the room. He bemoaned his amnesia, and Johnny decided to give him a shave and a haircut, thinking it might revive his memory.

It didn't, but the pointy ears and triangular head were dead giveaways to Johnny that this was, in fact, Namor The Sub-Mariner! So The Human Torch flamed on (all but his hands) and gave Subby a lift to the sea, where he unceremoniously dropped him into the depths. The water did the job. But, when Namor returned to his beloved Atlantis, he discovered it had been destroyed and deserted due to radioactive waste. That didn't suit him. Soon he was battling The FF and stealing Sue Storm to pitch a little wet woo.

The amnesia created a nifty explanation for where Namor had been for all those years, but its use as more of a continuity point than a true dramatic storyline cost it some points in this list.

10 **"Clark Kent Goes to Reform School!" in *Adventure Comics* #284 (May 61).** While helping some miners (who were adults), Superboy stumbled across a piece of that darned red k. Feeling the tingling about to overwhelm him, he hid his super-costume until the effects safely passed.

Yes, in one of the wackiest decisions of his career, rather than remaining Superboy, who people might expect was acting or looking strange due to red kryptonite, he became Clark Kent, who would have no explanation if he suddenly gained an ant's head or had radioactive breath. But it sure made the plot a lot more fun! Maybe the red k compelled him to hide this costume in addition to making him forget both of his identities (but didn't affect his powers).

He was picked up on the side of the road by two teen-agers, who had stolen the car they were driving. They pinned the blame on amnesiac Clark, and all three were sentenced to six months in the state correctional home, a low-security "honor" farm. There, Clark was tormented by a bully for standing up for some of the other boys, but his powers made bullying him a tough challenge.

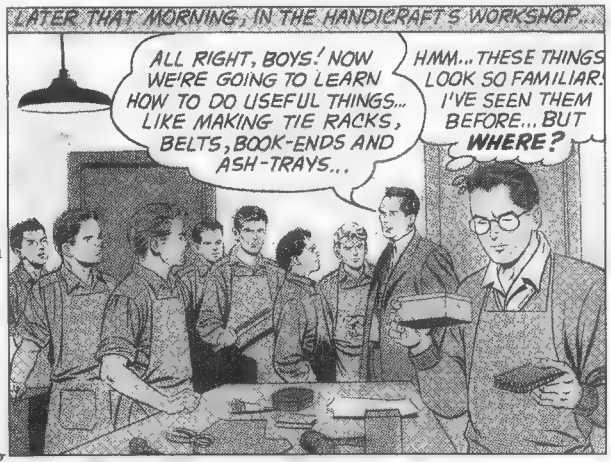
Ironies abounded, as juvie Clark admired Superboy flying by (a robot, of course) and had a surprise visit from Krypto. He even was visited by Pa Kent, who assumed Clark was under cover or something — living with The Boy of Steel can't have been easy. Little by little, Clark realized who he was and stuck around to help the bully see the error of his ways.

9 **"No Sad Songs for a Scarlet Speedster!" in *The Flash* #198 (Jun 70).** At a local orphanage, Barry Allen took on one of his most daunting challenges: impressing three teen-agers from the wrong side of town who were "anti-everything," as the director put it. Sure enough, his powers didn't impress them, and they sneered at him for trying to butter them up. Mmm, butter.

He had just begun to reach them by returning them to their old neighborhood, when he uncovered a stash of money stolen from a recent bank robbery. Sure enough, the robbers arrived for their money and shot at The Flash, who was hit a glancing blow from a bullet. Guess what that did?

It actually reverted Flash to an 8-year-old mentality, which, of course, made him forget about being the fastest man alive. It also made him marvel at the wonders around him, including a hurt pigeon he mended. The kids became protective of their simple-minded super-hero, hiding him when the crooks came after them. Finally, a combination of the kids' persuasion and his own prayers to God made his attempts at super-speed finally pay off. He corralled the crooks and, in the process, got another bump on the noggin, regaining his memory. Sure — when I break my arm, hitting it a second time always makes it better!

Johnny's shave and haircut didn't restore Namor's memory in* Fantastic Four *#4 — but a quick dunk in the drink did.


LATER THAT MORNING, IN THE HANDICRAFT'S WORKSHOP...
ALL RIGHT, BOYS! NOW WE'RE GOING TO LEARN HOW TO DO USEFUL THINGS... LIKE MAKING TIE RACKS, BELTS, BOOK-ENDS AND ASH-TRAYS...
HMM... THESE THINGS LOOK SO FAMILIAR. I'VE SEEN THEM BEFORE... BUT WHERE?

A sliver from that ginormous memory-robbing red kryptonite meteor led Clark to reform school in* Adventure *#284.

8 **"The Unknown Legionnaire" in *Adventure Comics* #334 (Jul 65).** A mysterious super-powered hero arrived to aid The Legion, wearing a lead mask (and Ultra Boy was on a mission, darn the luck). The Legionnaires called the hero Unknown Boy, and UB aided them on a number of missions, as they tried to guess UB's identity and why it was being kept secret. Saturn Girl was no help, since she could read UB's mind, but there was nothing there to reveal — UB didn't have another identity!

WHY DO YOU KEEP ON CALLING ME--FLASH? I TOLD YOU MY NAME IS BARRY!
SURE, YOU'RE BARRY --BUT YOU'RE ALSO FLASH-- FASTEST MAN ON EARTH!
M-MAN?! I'M NO MAN! I'M ONLY EIGHT YEARS OLD!

Barry Allen reverted to childhood, forgetting his Scarlet Speedster identity, while helping teenagers in* The Flash *#198.

Finally, Superboy realized that UB was, in fact, Supergirl, and his speaking her name returned her memories. The Boy of Steel had figured out who she was using a process of elimination on all possible Legionnaires — as if the mysterious figure had to, not only be a species they were familiar with, but a current member, too! Yikes. Not to mention that he ruled out Ultra Boy, since she'd used two powers at once, but Unknown Boy could see through lead, unlike Supergirl. But his deductions worked, so who are we to make fun of Super-Sherlock?

That darn red kryptonite compelled Supergirl to become The Unknown Legionnaire in* Adventure *#334.

YES... I REMEMBER NOW... THAT IS MY NAME... SUPERGIRL! YOUR SPEAKING IT HAS MADE ME REMEMBER EVERY-THING THAT I HAD FORGOTTEN!
GREAT RINGS OF SATURN! UNKNOWN BOY WAS REALLY SUPERGIRL! BUT... HOW DID YOU GUESS, SUPERBOY?

While returning from a visit with The Legion, Supergirl accidentally flew through one of those darn clouds of (say it with me) red kryptonite. It eliminated her memory and made her want to hide her identity. Hey, maybe it was the same piece that hit Clark back in *Adventure* #284! In any event, she fashioned a new costume, found a note given to her by Brainiac that indicated the space-time coordinates for a current (don't think about it) Legion mission, and she high-tailed it back to the future to start our adventure.

Yellowjacket remembered his true identity at an opportune moment after marrying The Wasp in* Avengers *#60.

Sadly, her mask had kept her friends from noticing that she didn't have an Adam's apple, an old female-revealing trick The Legion knew well. Still, you'd think there would've been at least two points that would've revealed that this *wasn't* an Unknown *Boy* they were dealing with, even if the mask did muffle her voice. In any case, aliens erected a statue to honor UB, and The Legion admitted that even an amnesiac Kara made a pretty good Legionnaire.

7 "The Name Is ... Yellowjacket!" in *Avengers* #59 (Dec 68). The Assemblers weren't major fans of Yellowjacket, an arrogant new hero who'd made a name for himself and arrived at Avengers Mansion willing to join the team. For his bona fides, he claimed to have killed Hank Pym, Jan's sweetie. He explained that he'd battled Hank and ultimately caused him to shrink out of sight, into the claws of a menacing spider.

Being veteran comics fans, of course, we would have had to have seen him holding a body that had no sign of life and had been DNA-proven to be Hank before we'd even have admitted Pym might be under the weather. But The Avengers accepted his story and tried to slap him around. They were shocked later in the tale, when The Wasp revealed that she intended to marry the twerp!

And Jan did, indeed, commit matrimony in the next issue, when all of Marvel superherodom assembled for the wedding vows. Villains, in the form of The Circus of Crime, interrupted things, as they were wont to do at these Silver Age shindigs, but that didn't happen until after the happy couple had been pronounced man and wife. But then, as Princess Python threatened Jan's life, Yellowjacket exploded out of his costume to reveal he was actually Goliath!

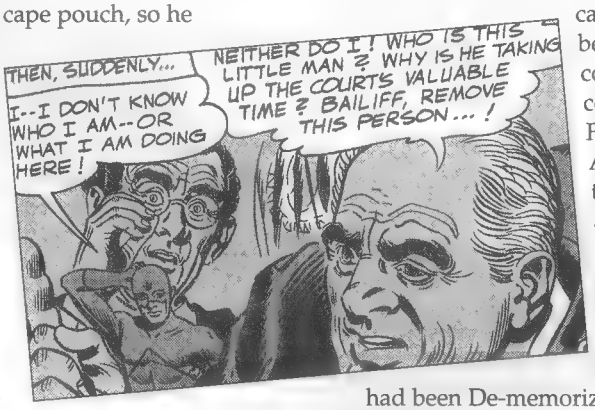
It turned out that Hank had been having one of his routine seizures of guilt over how rotten he'd been toward Jan when he dropped vials, giving himself amnesia and making him create yet another identity. Jan had figured it out when he first kissed her

and decided that marrying her guy when he was an amnesiac jerk offered her best chance to land him. She noted that she'd checked before she said her vows to ensure the wedding would be legal, but let's not question her legal sources on that too closely.

The amnesia was more of a gotcha than a tension-filled dramatic point, since we weren't aware of it until the big reveal. But for devising a new character and creating a turning point in our heroes' lives, it was a pretty good story. Goodness knows, they've both had times they'd like to forget since the day that The Wasp married an amnesiac Hank!

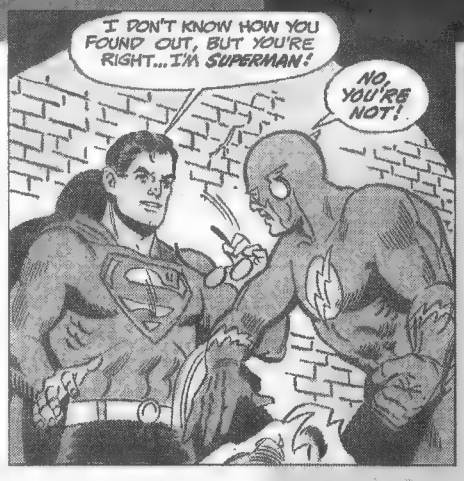
6 "Who Stole My Super Powers?" in *Superman* #220 (Oct 69). This tale offered a great puzzle and insight into two heroes, Superman and Flash. They both awoke one day in unusual places without their memories — and dressed in each other's costumes (except they didn't know that). "Flash" discovered that he was indeed really fast, but he'd forgotten how to vibrate his molecules. "Superman," meanwhile, found that he'd lost all of his powers except super-speed.

"Superman" discovered Clark Kent's clothes and I.D. in his cape pouch, so he made himself up to resemble the picture and headed for Metropolis. "Flash," meanwhile, headed for Central City but then saw an article indicating he'd gone to Metropolis that day, so he ran there. "Superman," as mild-mannered reporter Clark, showed that he wouldn't know a scoop if it bit him in the butt, indicating that it actually took some talent to be CK as well as Kal-El.


THEN, SUDDENLY...
I--I DON'T KNOW WHO I AM--OR WHAT I AM DOING HERE!
NEITHER DO I! WHO IS THIS LITTLE MAN? WHY IS HE TAKING UP THE COURT'S VALUABLE TIME? BAILIFF, REMOVE THIS PERSON...!

Ironically, each hero went looking for the other, hoping for help. They ultimately ran into each other, and "Superman" realized that Clark looked exactly like the face he'd created for himself. Finally, they discovered who they were and remembered that they'd put on each other's outfits as part of a plan to defeat an alien invasion that had mind-wiped them in the process. They swapped outfits and kicked some alien booty. A cool and unique approach to amnesia.

5 "The Menace of the 'Atom' Bomb!" in *Justice League of America* #14 (Sep 62). In the latest ballot to vote a new member onto the team, The JLA unanimously selected The Atom! The only problem was that none of them remembered who he was. In fact, as we later learned, The Atom didn't know who he was, either, and neither did anyone else.



The Man of Steel (at right) and Flash not only forgot their identites in* Superman *#220, but also they swapped costumes.

Sadly for him, he didn't have Green Lantern's know-it-all ring to ask for details, as The JLA did. They conveniently received about a full page of background, showing several cover images from Atom adventures (just in case we readers didn't know who he was for reasons other than amnesia).

The collective forgetfulness was the result of Mr. Memory's De-memorizer, a handy little gadget the villain shot at heroes to make them forget their identities. He handed the gizmos out to his minions, who battled various JLAers and nearly lost to them until they shot our heroes with their De-memorizers. That caused the heroes to become dazed and confused, so they could be captured. Fortunately, The Atom found a way to cope with this and caught the mysterious Mr. Memory — only to discover that he was, in fact, Batman! He, too, had been De-memorized. The JLA ultimately tracked down the *real* MM, but that bat-unmasking created an unforgettable moment in the annals of amnesia.

The Atom wasn't alone in forgetting who he was in* Justice League of America *#14, after Mister Memory attacked The JLA.

4 "The Big Forget!" in *Action Comics* #371-372, #374-375 (Jan-Apr 69). This is the most epic amnesia adventure of all time! It began simply, with Clark being accidentally exposed to a memory-robbing ray when a spy tried to steal a super-computer Kent was evaluating at *The Daily Planet*. The spy tried to kill Clark by crashing the dazed reporter in *The Daily Planet* helicopter, but it's tougher than that to kill The Man of Steel. His costume reminded him he was Superman, but he deduced he had another identity, too — he just had no idea what it was. So he returned to Metropolis to figure it out.

AFTER THE MAN OF STEEL TELLS HIS STORY...
... AND SO, I IMPERSONATED YOU BY MISTAKE ... BECAUSE MY AMNESIA HAS WIPED MY REAL SECRET IDENTITY FROM MY MIND!
NO HARM DONE! IN FACT, YOUR MASQUERADE STOPPED THE RUMORS THAT I'D MYSTERIOUSLY VANISHED! NOW, IF YOU COULD DO ME ONE MORE FAVOR...

Not having read The Constitution lately, an amnesiac Superman thought he might be president in* Action *#371.

After hearing the president was missing, he decided that was his identity and took over (using a little makeup). By tale's end, he learned he'd been wrong and set off again. Next issue, he decided he might be The Masked Superman, a professional wrestler, who was missing. That didn't turn out to be true, either, so he tried again in the next regular issue (interrupted by a giant-sized one), when he became convinced he was a criminal known as Super-Thief. Strike three (fortunately).

In the final issue of our four-part extravaganza, he decided that being a reporter would be a great help to him, so he applied at *The Daily Planet* — where he was, of course, immediately recognized by the personnel manager. Unfortunately for him, the spy had taken his place. Clark discovered the duplicity and took the spy's place as a fake Clark Kent to foil the plan.

They found a way to keep an amnesiac Clark Kent down on the farm after he met cowgirl Sally Selwyn in* Superman *#165.

That didn't get him his memory back, but he gained Batman's help in finding his Fortress, where he used amnesium to return his memory. That worked, because it was *Bizarro* amnesium, which of course *restored* memories. What a great thing to have sitting around! Is it any wonder why I love The Silver Age — or why this epic tale made the list?

3 "The Sweetheart Superman Forgot!" in *Superman* #165 (Nov 63). This tale and its sequel are well-remembered stories, as they showed that Clark Kent, without knowledge of his super-identity and his need for wimpiness, could be darned attractive to a sexy lady — especially this lady! The story began when The Man of Steel encountered (you guessed it) red kryptonite, which forced him to hide all clues to his super-identity, robbed him of his super-powers, and eliminated his memory of being Superman. This red k stuff could get pretty annoying, if you didn't watch out.

Clark walked down the hot, dusty road until he came upon a sexy woman milking a cow. She gave him fresh milk, and he fainted. When he revived, he was reluctant to reveal his memory loss, so he told everyone he was "Jim White," combining two friends' names. It turned out his milkmaid was the farmer's daughter — a rich farmer, complete with a butler, a riding stables, and a lumber yard. Sally was adept at running them all. What a woman! Soon, "Jim" was wooing the beautiful blonde, but his rival set him up and he was thrown from a horse, crippling him for life.

That didn't reduce Sally's love for him (although he held his own pity party for some time), so his rival threw him in the river. Fortunately, Aquaman happened to be patrolling that exact river (don't ask), and he turned over the waterlogged Supes to Lori Lemaris. When he recovered, he'd regained his memory — and forgotten about Sally. Ms. Selwyn, however, hadn't forgotten him, and she was left weeping for her missing Jimbo. What tragedy!

Four months later, in *Superman* #169 (May 64), Sally met Jim again. Only this time, it was a con man who'd had plastic surgery to resemble The Man of Steel. Sally assumed he was her Jim, and the con artist played along. But then Clark happened to visit the Selwyn ranch, and a Sally kiss revived his memory of their time together. Clark decided to tell Sally the truth and marry her.

When mobsters tried to kill Sally to gain revenge on their Jim-look-alike pal, Clark fell back on his too-dangerous-to-marry excuse. He told Sally that Jim had died saving her from the assassins and he flew into space to get over his grief. A truly unforgettable amnesia tale!

2 "Disaster!" in *Amazing Spider-Man* #56 (Jan 68). This is one of the extremely few Silver Age Marvel stories in which the hero lost his memory as the major plot point of the adventure. After a long battle at the end of #55, Dr. Octopus turned his purloined nullifier on The Wall-Crawler, who promptly lost his memory. Ock convinced him that he was the super-villain's partner in crime, setting up their unforgettable team-up next issue.

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Dan Walker

- **Sample collector rates:** $3,000 for $12, $10,000 for $40, $25,000 for $106, $50,000 for $216, $100,000 for $316, $200,000 for $476. Above $200,000, rate is $1.60 per $1,000.
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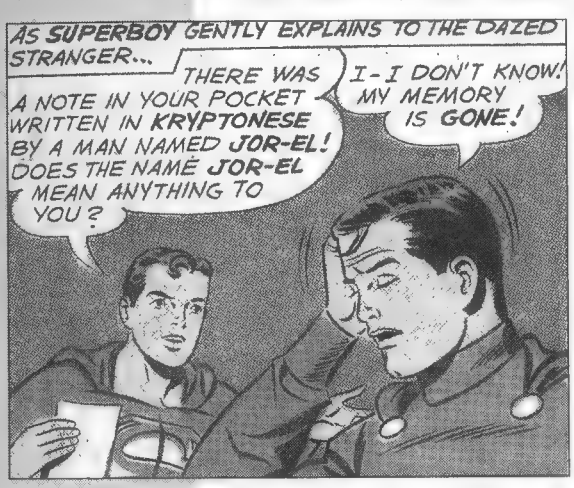
An amnesiac Web-Swinger pondered how the facts added up when he partnered with Doctor Octopus in* Amazing Spider-Man *#56.

Spidey's attempts to work through why he'd work with a goon like Ock and why he'd wear an identity-hiding costume made for fun reading. Ock pushed his luck too far when he demanded that The Wall-Crawler remove his mask, causing Spidey to wonder why his "partner" didn't know his real identity. That created the thin edge of the wedge that drove these partners to each other's throats. Spidey's resistance to his evil activities caused that to widen, until he rebelled and escaped when Octopus was captured.

Spidey still had no memory and he had a near-miss identity reveal with J. Jonah Jameson, who tried to convince the dazed Spider-Man that they were pals. Ewww. A misunderstanding with Ka-Zar that led to a brawl (don't they always?) also didn't help — at least until #58, when the shock of nearly drowning at the end of #57 finally jolted Spidey back to his senses. It was a fun tale, as The Web-Swinger skirted the edge of giving it all away several times. It made me wish a few other Marvel heroes had had forgettable adventures.

OUT OF MY WAY, YOU COSTUMED FOOL!
HOW WOULD YOU KNOW ABOUT ANYTHING SO HIGHLY TECHNICAL?
I'VE BEEN WONDERING THE SAME THING!
CAN IT BE THAT I'M SOME SORT OF SCIENTIST?
BUT, IF SO...WHY THE MASK...WHY THE SECRET IDENTITY?


AS SUPERBOY GENTLY EXPLAINS TO THE DAZED STRANGER...
THERE WAS A NOTE IN YOUR POCKET WRITTEN IN KRYPTONESE BY A MAN NAMED JOR-EL! DOES THE NAME JOR-EL MEAN ANYTHING TO YOU?
I-I DON'T KNOW! MY MEMORY IS GONE!

The Boy of Steel named his amnesiac friend Mon-El in* Superboy *#89, after the day of the week he'd landed on Earth.

"Superboy's Big Brother!" in *Superboy* #89 (Jun 61). The Boy of Steel intercepted a rocket headed for a crash-landing on Earth and found it contained a teen who had a star chart, note, and medallion from Jor-El and Lara. But the apparent Kryptonian (and possible super-relative) had lost his memory. Clark was thrilled and took his new friend home, where his parents treated the boy as a second son. They gave him the name Bob Cobb, but, since he'd landed on a Monday, Superboy gave him the Kryptonian name Mon-El.

Little by little, Superboy discovered that Mon-El's story didn't add up. Most importantly, he wasn't weakened by kryptonite, so he wasn't Kryptonian. Soon, Clark suspected something nefarious was going on and he

Memorable reprints

Here are the most readily accessible reprints of these unforgettable tales, thank to Mark Waid's reprint index:

- *Jimmy Olsen* #57, I'm pleased to say, is reprinted in this month's *DC's Greatest Imaginary Stories* paperback, complete with an introduction by Mr. Silver Age!
- *Green Lantern* #8 was reprinted in *Green Lantern Archives* #2 and *DC Special* #20.
- *Flash* #149 was reprinted in *Flash* #208 and #344.
- *Teen Titans* #22 was reprinted in *DC Special Blue Ribbon Digest* #5.
- *Fantastic Four* #4 was reprinted in *Essential FF* #1 and *Marvel Masterworks* #1.
- *Adventure* #334 was reprinted in *Legion Archives* #4 and *Best of DC Digest* #64.
- *Avengers* #59-60 were reprinted in *Essential Avengers* #3.
- *Superman* #220 was reprinted in *Best of DC Digest* #8.
- *Justice League of America* #14 was reprinted in *JLA Archives* #2.
- *Superman* #165 was reprinted in *Superman in the '60s* and *Superman* #222.
- *Amazing Spider-Man* #56 was reprinted in *Essential Spider-Man* #4 and *Spider-Man Masterworks* #6.
- *Superboy* #89 was reprinted in *Legion Archives* #1, *Adventure* #494, and *Superboy* #129.
- *Adventure* #284, *Flash* #198, and *Action* #371-375 have not been reprinted.

Honorable Wonder Mention

One case of amnesia drastically affected a heroine, but it came too long after The Silver Age ended for Mr. Silver Age to include it in his rankings. But it was too notable not to give it *some* attention, so The Amazon Princess rates an Honorable Mention for this tale.

The problem began in *Wonder Woman* #204 (Jan-Feb 73), when it was decided to end Diana Prince's funky fate as an Emma Peel wannabe (mentioned in #12 above). A sniper put paid to I Ching, and Wondie's battle with the assassin plunged her over a parapet, where the shock of landing on a stone ornament gave her amnesia. She left the hospital and wound up in the ocean (long story), where she was rescued by her mother and some Amazons on their way to Paradise Island. What luck!

Hippolyta reinstated Diana's memory using the Amazon Memory Bank — but she omitted several key "channels," including the one where Wondie had worked with I Ching. She also restored WW's powers, and, when Diana won another rite of combat, she returned to the mainland and became a translator at the United Nations. Thing went swell until she ran into Clark Kent in *Wonder Woman* #212 (Jun-Jul 74). He asked when she'd gotten her powers back, and she didn't know she'd lost them — *or* that she'd resigned from The JLA!

The truth of Clark's words sank in when she flew to The JLA's secret cave headquarters and discovered it abandoned, because they'd moved to the satellite years earlier. The JLA members told Diana what was missing from her memory and welcomed her back, but she refused to join, fearing she might lose her memory again during a key mission. She asked The League to monitor her next 12 labors — I mean, adventures — so she could prove herself.

That set her off on a series of stories in which different members of The JLA watched over her (but didn't actually take part in the adventures). It was a wacky and major use of amnesia to extend a continuity point to its natural ramifications. The scene of Diana hugging Superman in befuddlement outside The JLA's old HQ was truly memorable (certainly to Superman), even if it was part of a forgettable tale.

Diana Prince realized she was missing some brain cells when she found The JLA's secret cave headquarters was long gone in* Wonder Woman *#212.

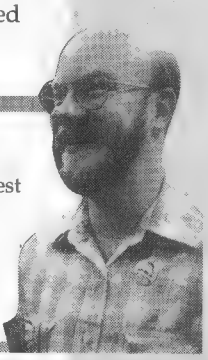
tricked Mon-El by painting lead rocks to seem to be kryptonite. When Mon appeared to be dying, Clark revealed his trick.

The lead, of course, was killing Mon-El, and the shock returned his memory. A Daxamite with a conked-out rocket engine, he'd just happened to land on Krypton, met Kal's parents, and had his ship repaired. As Mon breathed his next-to-last breath, Superboy saved his buddy (for the moment) by sending him into The Phantom Zone. There he stayed for a mere 1,000 years or so, helping Superboy and others on rare occasion when a plot required it, until Brainiac 5 of The Legion cured him and released him.

Without the amnesia, Mon-El would have had another name — although it's hard to say why he didn't take back his true name after he regained his memory. Maybe he wanted to honor his new super-buddy and his heritage. Of course, said super-buddy exposed him to lead, thereby nearly killing him (its effects didn't wear off as kryptonite's did when you took it away), and that wouldn't have happened if Mon-El had known who he was when he landed.

Without a doubt, this case of amnesia had the biggest impact on comics history. It created a hero with an unusual history and even a name that could be traced to his loss of memory. That produced what I figure is the most unforgettable case of Silver Age amnesia.

You may have reservations about some of these stories making the Top 15 list. There are other options — heck, I gave you plenty to choose from last month. For all I know, your favorite story is one I've completely forgotten! That would certainly be fitting, wouldn't it? If that's true, let me know where I encountered my own amnesium. Don't forget to do it!



Known to fans worldwide as "Mr. Silver Age," **CRAIG SHUTT** has waxed nostalgic about comics of old in CBG since 1992. His latest book, ***Baby Boomer Comics***, is available from F+W Publications at (800) 258-0529, offer CBHCS. Got a question about the Silver Age? Drop him a line at **craigshutt@ameritech.net.**

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What a Doll! Girl that is!

ORIGINALITY doesn't pay off

by **MICHELLE NOLAN**

Quality gave a long-established hero a costumed female partner with similar powers.

In many ways, Doll Girl was one of the most unusual characters in comic-book history. Yet originality didn't pay off for this costumed heroine.

Doll Girl was one of numerous last-gasp ideas conceived by the talented folks at Quality Comics, which published dozens of Golden Age heroes in its seven long-running anthology titles of the 1940s.

During the convoluted 1949-51 period, Quality made numerous changes in an attempt to stay commercially viable in a changing market. Like most other major publishers, the company canceled the majority of its super-hero titles or converted them to other genres. In addition, Quality apparently experienced major financial problems in 1950 and, by the end of summer, had discontinued all 14 of its romance titles.

Three of the love comics returned in 1951, along with a new concept in romantic fiction: Doll Girl! Though Doll Man left the pages of *Feature Comics* with his last adventure in #139 (Oct 49) — after a run of 113 consecutive stories over 10 years — Quality refused to kill Doll Man's bi-monthly title, just as the company continued with *Blackhawk* and *Plastic Man*.

Quality's addition of Doll Girl with *Doll Man* #37 (Dec 1951) added an unusual twist. Not only were no other new super-heroines being created at the time, but Quality also took it a step further and gave a long-established hero a costumed female partner with similar powers. The concept had been used with success several times in the 1940s, most notably in Hawkman and Bulletman stories, but not in the 1950s except in a handful of reprints.

Martha Roberts, of course, had long known Doll Man. The splash page in *Doll Man* #21 (Mar 49) explains the situation well: "When Darrel Dane employs his mighty, mystic will power, his body molecules concentrate into the Doll Man, magnificent mite of militant warfare against evil … Only

FINALLY, AFTER WHAT SEEMS AN ETERNITY!
HERE IT IS! KANE PUT IT IN A SECTION OF THE INSULATING WALL!
ONLY ONE THING TO DO NOW! DEACTIVATE IT!
HURRY, DOLL MAN! PLEASE HURRY!
DOLL MAN WINS HIS RACE WITH TIME!
WHEW! IT'S DONE!
HEAR THAT? THE TRIGGER WAS JUST ABOUT TO DETONATE THE BOMB! WE'D HAVE BEEN BLOWN TO BITS!
TLOCK

Dr. Roberts and his daughter Martha, Darrel Dane's fiancée, know that Darrel and Doll Man are one and the same!"

After Martha Roberts adapted the same willpower trick to become Doll Girl for the first time in #37, she retained her tiny alter ego for the rest of the series. Doll Girl appeared in 33 stories, including 10-page lead tales in each issue. There was nothing else like it on the newsstand.

Adding to the unusual nature of the series, Quality tried to capture the feeling of the burgeoning market for horror comics with distinctly horror-themed covers on all 11 Doll Man-Doll Girl issues except for #44 (cover-featuring "The Radioactive Man") and #45 (cover-featuring "The Doom Box").

Oddly, though, Doll Girl did not appear on the covers of #41, #42, or #47. Even stranger, no effort was ever made to identify her on the covers, much less advertise the arrival of a new character! She appeared in classic bondage situations in her first two cover appearances (on #37 and #38), both of which seemed more like horror than hero comics.

The mind boggles. Why would Quality go to the trouble of creating such an unusual (at the time) concept, yet not try to take any commercial advantage? No addition to the logo, no plug for a new character, not even Doll Girl herself on three of the 11 covers! It just didn't (and still doesn't) make sense. "The World's Mightiest Mite" remained the sub title of the cover logo, as though Doll Girl never existed. In fact, she might be the only lead-story costumed heroine never to be mentioned on the cover of a series!

Compare this to how DC cover-featured Lady Blackhawk a few years later, after Quality sold the title to DC. Or how Stan Lee handled the debut of The Wasp in Ant Man's strip in *Tales to Astonish* #44 (June 1963).

Perhaps one clue about the absence of publicity for Doll Girl is that Quality apparently figured the title might be considered something of a horror comic — this coming from a company that was never a major horror publisher. For example, all three stories in #38 (Feb 52) have overt horror themes — "The Druid Death!" "House of Vampires!" and "The Voodoo Master!" The emphasis wasn't always on horror, though. In #40 (Jun 52), the Mighty Mites met an innovative super-villain, Mr. Magnet. In that same issue, the cover feature — "The Giants of Crime!" — promised "Insects as large as dogs" (with one such bug-eyed horror on the Reed Crandall cover) but the story had nary a bug (big, bad, or otherwise). Talk about false advertising!

Doll Man's stories are all fast-action tales, all plot and little or no characterization. Doll Girl is pretty much a duplicate of Doll Man, with no personality quirks. Yet the stories are fine examples of how well a tale can be told in only six to 10 pages. They're fun to read, if outlandishly impossible, with no continuity of any kind. They did, however, often have dashes of tongue-in-cheek humor, partly due to the unlikely concept of doll-size heroes.

For example, in "The Doom Box" in #45 (Apr 53), Doll Man and Doll Girl need to return to their "normal forms and identities," as the caption put it, so Doll Man blurts out, "There's only one chance — and that's a job for Darrel Dane and Martha Roberts!" And at the end of "The Killer Hawks!" — in which Doll Man and Doll Girl get taken for a ride on a bird — Darrel says, "We're giving Darrel and Martha an awful reputation for hiding out when trouble starts!" To which she replies, "I suppose you might say they're so sensitive they shrink from trouble!"

No effort was ever made to identify Doll Girl on the covers of *Doll Man*, much less advertise the arrival of a new character!

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Mark Millar

10 FAVORITE COMIC BOOK COVERS

Mark Millar's Ultimate favorites

Best known for his work on such titles as Marvel's *Ultimates* and DC/WildStorm's *The Authority*, British writer Mark Millar had his start in the pages of the weekly *2000 A.D.* in the 1980s and early 1990s.

Later, in the '90s, Millar came to DC, where he worked on *The Flash* and *Swamp Thing*, sometimes collaborating with fellow Briton Grant Morrison.

This was followed by taking over *The Authority* from Warren Ellis in 2000, before helping shape portions of Marvel's Ultimate universe with *Ultimates*, *Ultimate X-Men*, and *Ultimate Fantastic Four*.

In addition, Millar's work includes *Trouble* for Marvel's temporarily revived Epic line, *Wanted* for Image, *Chosen* for Dark Horse, and *The Unfunnies* for Avatar.

As fans of his work have already ascertained, Millar is a long-time comics fan and, recently, he shared a list of his Top 10 favorite covers with *CBG*.

10

Green Lantern #181 © 1984 DC; art by Dave Gibbons

***Green Lantern* #181 (Oct 1984).** *"I love the deceptive simplicity of this 1984 piece. DC covers were amazing during the Infantino period, and the best ones that came later still followed his ad-man's belief that a cover was your #1 selling point and always needed a good hook."* **Orig. price: 75¢ Current NM value: $1.50**

9

Action Comics #457 © 1975 DC; art by Bob Oksner

***Action Comics* #457 (Mar 1976).** *"I spent a huge chunk of my childhood worrying about Superman's secret identity. So many people wanted to find out who he really was that I could barely focus on my day-to-day activities."*

Orig. price: 30¢ Current NM value: $6

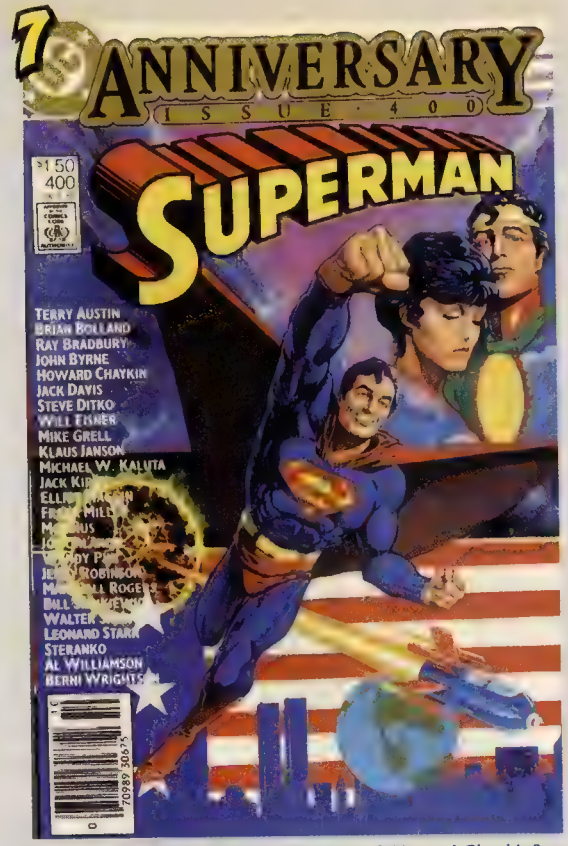
8

MARVEL COMICS GROUP
the AMAZING SPIDER-MAN
HEADS-UP WALL-CRAWLER! FIRST, I FINISHED OFF GWEN STACY--
AND NOW-- IT'S YOUR TURN!
WRONG, GOBLIN! YOU MURDERED THE ONLY GIRL I'LL EVER LOVE--
AND TODAY'S THE DAY YOU'RE GOING TO DIE!!
The GREEN GOBLIN'S LAST STAND!

Amazing Spider-Man #122 © 1973 Marvel; cover by John Romita

***Amazing Spider-Man* #122 (Jul 1973).** *"Marvel's covers were never as exciting as DC's and always just seemed to feature either two guys fighting or the first appearance of a soon-to-be forgotten animal-based villain for Spider-Man to fight. This cover was the exception."* **Orig. price: 20¢ Current NM value: $150**

7



Superman #400 © 1984 DC; cover by Howard Chaykin

***Superman* #400 (Oct 1984).** *"Superman? Howard Chaykin? Interiors by Moebius and Al Williamson? This cover was so good they put Frank Miller's work on the* **back**."

Orig. price: $1.50 Current NM value: $5

6

Crisis on Infinite Earths #8 © 1984 DC; art by George Pérez

***Crisis on Infinite Earths* #8 (Nov 1985).** *"It's hard to believe now in an age where every single interesting line of dialogue is on the 'net three months prior to publication, but, until I saw this cover, I had no idea of Barry Allen's fate."* **Orig. price: 75¢ Current NM value: $5**

5

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JUSTICE LEAGUE of AMERICA
AND THE JUSTICE SOCIETY!
WOW! A SUPER-SIZED BONUS PIN-UP!
MORE NEW PAGES FROM THE NEW
SEE THE FILM SUPERMAN II

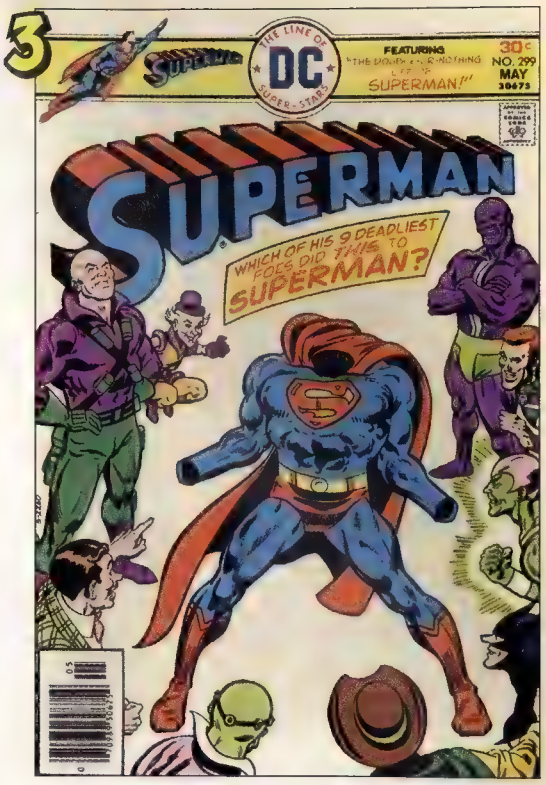
Justice League of America #195 © 1981 DC; art by George Pérez

***Justice League of America* #195 (Oct 1981).** *"This image really sticks in my head because it was my first introduction to the brilliant concept of Earth-2."*

Orig. price: 60¢ Current NM value: $4

Daredevil #219 © 1985 Marvel; cover by Frank Miller

***Daredevil* #219 (Jun 1985).** *"Frank Miller is the master of the simple, iconic image, and nothing illustrates it better than this cover."* **Original price: 65¢ Current NM value: $3**

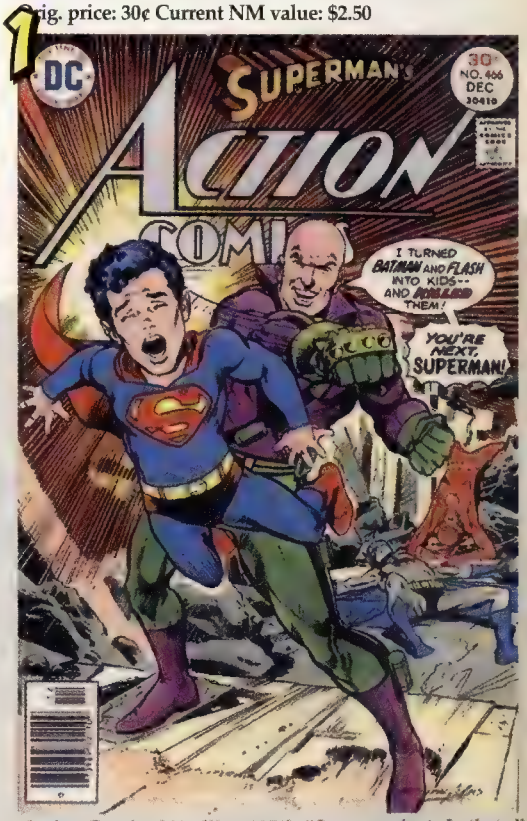


Superman #299 © 1976 DC; art by Ernie Chua

***Superman* #299 (May 1976).** *"There was a statue of St. Bartholomew above my old church where St. Joseph held up St. Bart's peeled face, complete with beard, to show us what the Romans did to Christians. This particular cover freaked me out as a tot because it reminded me of that awful bloody thing."* **Orig. price: 30¢ Current NM value: $2.50**

Justice League of America #128 © 1976 DC; art by Ernie Chua

***Justice League of America* #128 (Mar 1976).** *"I was 6 years old when a boy in my street showed me this cover, and it was the single most erotic thing I'd ever seen."* **Orig. price: 25¢ Current NM value: $5**



Action Comics #466 © 1976 DC; art by Neal Adams

***Action Comics* #466 (Dec 1976).** *"Superman beats Luthor all the time. So how does Luthor gain the upper hand? He turns the heroes into 9-year-olds and beats the stew out of them. Still not satisfied? He invents a big, green power-glove to make beating up children even easier."* **Orig. price: 30¢ Current NM value: $5**

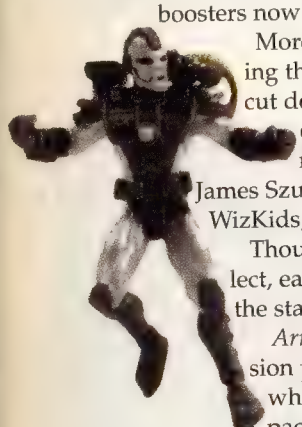
HEROCLIX MARKET REPORT

by JAMES MISHLER

Armor Wars makes collecting *HeroClix* a whole new game!

The *Marvel HeroClix: Armor Wars* expansion, which releases this November, launches a series of new features for the *HeroClix* game and Approved Play system.

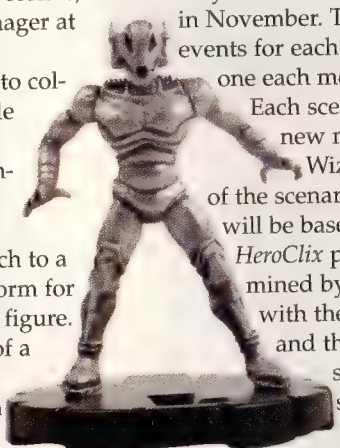
First, *Armor Wars* features new *HeroClix* figure rarity ratios. On the average, one in three booster packs will include a Unique figure, instead of one in six, as in the past. The ratios have been improved in such a way that a full set of *Armor Wars* can be collected by buying only half the booster packs previously needed to get a full set; the purchase of a full case of 48 boosters now almost guarantees a complete set.



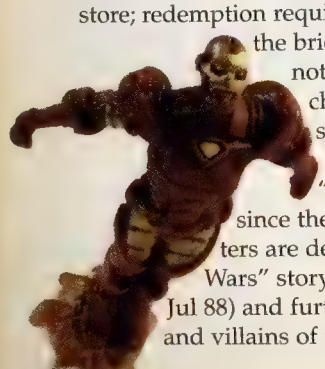
Moreover, duplicate figures acquired during the purchase toward a complete set are cut down by 78%. "We want as many players as possible to have access to as many *different* figures as possible," James Szubski, *HeroClix* Brand Manager at WizKids, told ***CBG***.

Though the sets will be easier to collect, each will continue to include the standard 96 figures.

Armor Wars is the first expansion packaged in ClixBricks, which are shrink-wrapped packs of 12 boosters, four such to a case. Each ClixBrick includes a redemption form for a free exclusive Collector's Edition Iron Man figure. The redemption form also allows the buyer of a full ClixBrick to purchase a **Dark Phoenix** figure, which is otherwise available only as a convention exclusive.

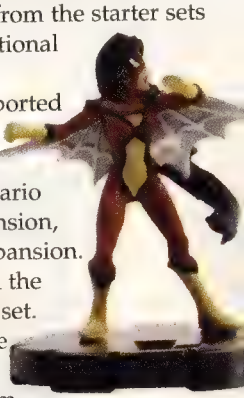


The redemption offer is good only when a complete ClixBrick is purchased through a brick-and-mortar store; redemption requires the inclusion of the receipt from the brick-and-mortar games store and cannot be used in conjunction with a purchase from an Internet-based game store.



Armor Wars is also the first "story-themed" *HeroClix* booster set, since the majority of the *Armor Wars* characters are derived from the classic "Armor Wars" storyline (*Iron Man* #225-232, Dec 87 to Jul 88) and further focuses on the armored heroes and villains of the Marvel universe, as well as Iron Man's own rogues' gallery. *Armor Wars* also rounds out the *Alpha Flight* team and includes four characters from this summer's Marvel event: *House of M*!

Armor Wars is the first *HeroClix* booster expansion supported with free maps: A new 24x36-inch map will be made available for distribution to players through *HeroClix* Approved Play retail stores. Each map ties into the theme of the booster set. These maps will be the new standard for the *HeroClix* Invitational Series and the new *HeroClix* Scenario events, while the standard 36x36-inch maps from the starter sets will remain official for the non-Invitational events and Battle Royale events.



The free maps will be further supported with a range of *HeroClix* Approved Play Scenario events, also beginning in November. There will be four scenario events for each DC and Marvel expansion, one each month following the expansion. Each scenario will be based on the new map released with the set. WizKids will design three of the scenarios, while the fourth will be based on submissions from *HeroClix* players. The fourth scenario will be determined by a vote by players on the WizKids website, with the top five scenario designers winning prizes, and the top scenario becoming the official fourth scenario in the Scenario play for that expansion.

Finally, this October, WizKids will run the special *HeroClix* New Guy Night, a one-time chance to get an exclusive free Limited Edition *Armor Wars* figure: a figure that will be available only to those who participate in the New Guy Night event. If a *HeroClix* player brings a non-playing friend to New Guy Night and teaches him or her how to play *HeroClix*, both players will get the free exclusive Limited Edition figure, and the new player will get a free *Marvel HeroClix Universe Starter Set*.

More information on the New Guy Night event and other HeroClix news is available at *www.wizkidsgames.com*.

DC HEROCLIX ICONS

3-D HERO COMBAT

GET YOURS!

WIZKIDS DC

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Ranks: R=Rookie; E=Experienced; V=Veteran; U=Unique. Rarity: 1=most common; 6=most rare

HYPERTIME
(130 FIGURES)

Hypertime Set		195.00
Starter Pack	▲	18.25
Booster Pack		7.00
Rarity 1 figure		0.80
Rarity 2 figure	▲	1.65
Rarity 3 figure	▲	2.90
Rarity 4 figure	▲	3.85
Rarity 5 figure	▲	4.30

#	FIGURE NAME	RK/R		NM
108	Batman	V/5	▲	5.00
129	Batman	U/6		26.00
120	Brainiac 13	V/5	▲	5.00
127	Catwoman	U/6		20.00
124	Comm. Gordon	U/6	▼	12.00
123	Darkseid	U/6		20.00
122	Desaad	U/6		15.00
96	Doomsday	V/5		4.75
128	Flash	U/6		25.00
99	Joker	V/5	▲	5.00
126	Joker	U/6		20.00
63	Nightwing	V/5		4.75
121	Parasite	U/6		15.00
111	Superman	V/5		6.00
130	Superman	U/6		26.00
125	The Key	U/6		12.00

COSMIC JUSTICE
(96 FIGURES)

Set		235.00
Booster Pack		7.00
Rarity 1 figure		0.75
Rarity 2 figure		1.50
Rarity 3 figure	▲	2.70
Rarity 4 figure	▲	3.95
Rarity 5 figure		5.00

#	FIGURE NAME	RK/R		NM
88	Amazo	U/6		25.00
94	Batgirl	U/6	▲	19.25
95	Batman (Vmpr)	U/6	▲	25.00
86	Bizarro	U/6	▼	19.00
87	Brother Blood	U/6		14.25
93	Catgirl	U/6		19.25
72	Cheetah	V/5	▲	4.95
81	Circe	V/5	▲	4.95
75	Deathstroke	V/5		4.75
91	Despero	U/6		20.00
90	Eclipso	U/6	▼	15.00
69	Firestorm	V/5		5.00
84	Green Lantern	V/5		5.50
89	Lex Luthor	U/6	▲	18.00
85	M. Manhunter	U/6		24.00
92	Mordru	U/6	▲	13.75
63	Starfire	V/5	▲	4.95
66	Starman	V/5	▲	4.95
96	Superman	U/6		30.00
78	Wonder Woman	V/5		6.00

UNLEASHED
(97 FIGURES)

Unleashed Set		235.00
Booster Pack		7.00
Rarity 1 figure		0.80
Rarity 2 figure		1.65
Rarity 3 figure		2.85
Rarity 4 figure		3.80
Rarity 5 figure		4.75

#	FIGURE NAME	RK/R		NM
97	Bat Sentry	U/Ch	▼	27.00
94	Batman	U/6	▼	25.00
81	Black Adam	V/5		4.65
88	Captain Marvel	U/6	▼	26.00
72	Doctor Fate	V/5		4.25
84	Green Lantern	V/5	▲	4.65
69	Jesse Quick	V/5		4.00
87	Kilowog	U/6		22.00
96	Magog	U/6		25.00
75	Maxima	V/5	▲	4.45
85	Metallo	U/6		22.00
92	Mr. Bones	U/6	▼	16.00
91	Nu'bia	U/6		17.00
66	Raven	V/5		4.00
63	Shade	V/5		4.55
90	Silver Swan	U/6		18.00
78	Supergirl	V/5		5.00
95	Superman	U/6		40.00
86	The General	U/6		18.00
89	Ultrahumanite	U/6		18.00
93	Wonder Woman	U/6		29.00

LEGACY
(96 FIGURES+18 CHASE FIGURES)

Legacy Set		400.00
Booster Pack		8.00
Rarity 1 figure		1.00
Rarity 2 figure		2.00
Rarity 3 figure		3.00
Rarity 4 figure		4.00
Rarity 5 figure		5.00
Rarity 6 figure		14.00

#	FIGURE NAME	RK/R		NM
Batman masterpiece		UR		100.00
216	Bruce Wayne	U/SR		20.00
212	Capt. Adam	U/SR		20.00
213	Clifford Zmeck	U/SR		16.50
210	Connor Kent	U/SR		20.00
203	Drake Burroughs	U/SR		16.50
205	Etrigan	U/SR		16.50
095	Flash	U/6		25.00
090	General Zod	U/6	▼	17.00
096	Green Lantern	U/6		28.00
093	Hawkman	U/6		20.00
086	Hush	U/6		16.50
207	J-L Hayden	U/SR		16.50
204	Lois Lane	U/SR	▲	18.00
211	Nyeun Chun Ti	U/SR		16.50
094	Red Robin	U/6		20.00
209	R. Desmond	U/SR		16.50
202	Roy Harper, Jr.	U/SR	▲	17.00
208	Sinestro	U/SR		20.00
097	Steel	E/Ch		23.00
214	Demon's Head	U/SR	▲	18.00
215	The Red Hood	U/SR		18.00
206	Todd Rice	U/SR		16.50
089	Ultraman	U/6		20.00
201	Victor Fries	U/SR		16.50
087	Wonder Woman	U/6		20.00

SELECT PROMOS

#	FIGURE NAME	SET		NM
D01	Sinestro			20.00
BM1	Batman	pr	▼	12.75
131	Carter Hall	HT		9.00
133	Selina Kyle	HT		15.00
138	Arthur Curry	HT		15.00
139	Ted Kord	HT		25.00
140	Michael Carter	HT		18.00
141	Superman	HT		16.00
201	Little Sure Shot	CJ	▲	15.00
201	Cameron Chase	UN		16.50
202	Montgomery Kelly	UN		15.00
203	Pharzoof	CJ		50.00
203	Matches Malone	UN	▼	20.00
204	Shvaughn Erin	UN		16.00
205	Hope	CJ	▲	14.50
205	Jason Burr	UN		15.00
206	Eddie Carlin	CJ		14.00
206	Kendra Saunders	UN		20.00
207	Querl Dox	UN		15.00
208	Oswald Cobblepot	CJ		26.00
208	Jonathan Crane	UN		19.50
209	Manhunter 2.0	CJ		13.00
209	Floyd Lawton	UN		15.00
210	Hippolyta Tr.-Hall	CJ	▲	15.00
210	Harvey Dent	UN		20.00
211	Pamela Isley	CJ		24.00
211	Jade	UN		20.00
212	Dinah Lance	CJ		27.00
212	Dmitri Pushkin	UN		17.50
213	Oliver Queen	CJ		30.00
213	Richard Swift	UN		15.00
214	Donna Troy	CJ	▼	12.00
214	Trigon's Daughter	UN		15.00
215	Rokk Krinn	CJ		15.00
215	Jesse Chambers	UN		17.00
216	Garth Ranzz	CJ		14.00
216	Hector Hall	UN		21.00
217	Imra Ardeen	CJ	▲	15.00
217	Maxima	UN		20.00
218	Yrra Cynril	CJ		40.00
218	Kara Zor-El	UN		20.00
219	Zatanna Zatara	CJ		15.00
219	Teth-Adam	UN		23.00
220	Sandra Wu-San	CJ		14.50
220	Hal Jordan	UN		53.00
221	Green Lantern	CJ	▲	15.00
221	Shazam!	UN		23.00
222	Atom	CJ		42.00
222	Catwoman	UN		25.00
223	Plastic Man	CJ	▼	26.00

INDY HEROCLIX
(96 FIGURES+24 ALTS.)

NOTE: Figure #s 37e-60e are available in European release only, replacing U.S. figures #37-60. Ranks: R=Rookie; E=Experienced; V=Veteran; U=Unique. Rarity: 1=most common; 6=most rare

Indy HeroClix Set		158.75
Starter Pack		20.00
Booster Pack		7.00
Rarity 1 figure		0.80
Rarity 2 figure		1.50
Rarity 3 figure		2.40
Rarity 4 figure		4.00
Rarity 5 figure		5.00

#	FIGURE NAME	RK/R		NM
90	Abbey Chase	U/6	▼	17.00
94	Angelus	U/6		16.00
96	Cyblade	U/6	▼	13.00
88	Hecate	U/6	▼	12.00
69	Hellboy	V/5		5.00
87	Hellboy	U/6		30.00
91	Judge Anderson	U/6	▲	20.00
92	Judge Death	U/6	▼	18.75
60e	Judge Fear	V/4		4.00
54e	Judge Fire	V/4		4.00
57e	Judge Mortis	V/4		4.00
78	Kabuki	V/5		4.70
51e	Nemesis	V/4		4.00
85	Samandahl Rey	U/6	▼	11.50
89	Shi	U/6		19.00
95	Siamese	U/6		12.50
42e	Stix	V/4		4.00
48e	Torquemada	V/4		4.00
66	Witchblade	V/5		5.00
93	Witchblade	U/6		19.25
45e	W. Sternhammer	V/4		4.00

#	PROMO FIGURESSET			MED
	Johnny Alpha	pr		16.00
	Judge Dredd	pr		17.00
201	Princess Ashleigh	IN		16.00
205	Akemi	IN		15.00
206	Spec Ops Savage	IN		15.00
207	S/D Agent Alpha	IN		25.00
208	Barbara Hershey	IN		17.00
209	Aphrodite	IN		15.00
210	Sister Magdalena	IN		15.00
211	Masahiro Arashi	IN		15.00
221	Witchblade	IN	▼	20.00

222	Boon	IN		14.00

INFINITY CHALLENGE
(150 FIGURES)

Infinity Challenge		220.00
Starter Pack		20.00
Booster Pack		7.00
Rarity 1 figure		0.75
Rarity 2 figure		1.50
Rarity 3 figure		2.50
Rarity 4 figure		3.00
Rarity 5 figure		4.15

#	FIGURE NAME	RK/R		NM
87	Black Panther	V/5		4.00
102	Bullseye	V/5		4.00
69	Captain America	V/5	▼	4.25
148	Captain America	U/6		17.00
84	Cyclops	V/5	▼	4.50
147	Cyclops	U/6		12.00
99	Daredevil	V/5		4.00
126	Dr. Strange	V/5		4.00
144	Elektra	U/6		12.50
138	Firelord	V/5		4.00
146	Juggernaut	U/6		14.50
142	Nightmare	U/6		15.00
78	Professor Xavier	V/5		4.00
145	Professor Xavier	U/6		14.00
140	Quasar	U/6		15.00
105	Scarlet Witch	V/5		4.00
72	Spider-Man	V/5		5.50
150	Spider-Man	U/6		23.00
141	Thanos	U/6		22.00
135	Ultron	V/5		4.50
139	Vision	U/6		18.50
143	Wasp	U/6		14.00
75	Wolverine	V/5		5.00
149	Wolverine	U/6		20.00

UNIVERSE
(126 FIGURES)

Universe Set		440.00
Starter Pack		13.00
Booster Pack (2 figs)		4.00
Rarity 1 figure		0.75
Rarity 2 figure		1.65
Rarity 3 figure		2.95
Rarity 4 figure		4.00

#	FIGURE NAME	RK/R		NM
124	Captain America	U/6		11.00
123	Cyclops	U/6		11.25
120	Elektra	U/6	▼	10.00
060	Iron Man	V/4		4.75
122	Juggernaut	U/6		11.00
118	Nightmare	U/6		12.00
121	Professor Xavier	U/6	▼	13.00
116	Quasar	U/6		10.50
051	Silver Samurai	V/4		3.90
126	Spider-Man	U/6		19.50
117	Thanos	U/6		20.00
115	Vision	U/6		13.75
119	Wasp	U/6		11.50
125	Wolverine	U/6		18.00

CLOBBERIN' TIME
(96 FIGURES)

Set		295.00
Booster Pack		11.50
Rarity 1 figure		0.75
Rarity 2 figure		1.75
Rarity 3 figure		3.00
Rarity 4 figure		4.00
Rarity 5 figure		5.00

#	FIGURE NAME	RK/R		NM
78	Doctor Octopus	V/5		6.00
75	Dr. Doom	V/5		7.00
96	Enchantress	U/6		20.00
69	Logan	V/5		4.90
95	Medusa	U/6		15.00
89	Mojo	U/6		21.00
87	Moondragon	U/6		20.00
94	Mr. Fixit	U/6		20.00
86	Nick Fury	U/6		20.00
85	Nightcrawler	U/6		64.00
91	Red Skull	U/6		25.00
84	She-Hulk	V/5		5.75
88	Spider-Man	U/6		28.00
92	Spiral	U/6		20.00
90	Super Skrull	U/6		23.00
63	Thor	V/5		7.50
93	Titania	U/6		19.00

XPLOSION
(96 FIGURES)

Xplosion Set		205.00
Booster Pack		7.00
Rarity 1 figure		0.75
Rarity 2 figure		1.50
Rarity 3 figure		3.00
Rarity 4 figure		4.00
Rarity 5 figure		5.00

#	FIGURE NAME	RK/R		NM
88	Apocalypse	U/6		24.00
87	Deathbird	U/6		15.00
86	Elektra	U/6		15.00
89	Green Goblin	U/6		23.00
94	(Savage) Hulk	U/6		28.00
78	Iron Man	V/5		6.00
92	Lady Deathstrike	U/6		18.00
95	Phoenix	U/6		25.00
91	Sauron	U/6		19.00
85	Shadowcat	U/6		17.00
93	Spider-Man	U/6		30.00
90	The Leader	U/6		15.00
96	Weapon X	U/6		23.00

CRITICAL MASS
(96 FIGURES)

Critical Mass Set		305.00
Booster Pack		7.50
Rarity 1 figure		0.75
Rarity 2 figure		1.50
Rarity 3 figure		3.00
Rarity 4 figure		4.00
Rarity 5 figure		5.00

#	FIGURE NAME	RK/R		NM
84	Absorbing Man	V/5		5.00
87	Adam Warlock	U/6		18.00
94	Beta Ray Bill	U/6		15.00
86	Captain Marvel	U/6		21.00
92	Dormammu	U/6		15.00
95	Hulk	U/6	▼	28.00
90	Morgan Le Fay	U/6		15.00
93	Nova	U/6		18.00
88	Ronan/Accuser	U/6		15.75
89	Sersi	U/6		12.00
96	Silver Surfer	U/6		43.00
69	Spider-Man	V/5		5.00
91	Terrax	U/6		21.00
85	Warbird	U/6		18.00

ULTIMATES
(96 FIGURES)

Ultimates Set		295.00
Booster Pack		8.00
Rarity 1 figure		1.00
Rarity 2 figure		2.00
Rarity 3 figure		3.00
Rarity 4 figure		4.00
Rarity 5 figure		5.00

#	FIGURE NAME	RK/R		NM
086	Baron Zemo	U/6		16.00
066	Captain America	V/5		5.00
087	Carnage	U/6		25.00
091	Crimson Cowl	U/6		15.00
063	Cyclops	V/5		5.00
072	Doctor Octopus	V/5		5.00
094	Goblin Queen	U/6		15.50
095	Hulk	U/6		30.00
089	Iron Man	U/6		29.00
092	Magneto	U/6		22.00
078	Marvel Girl	V/5		4.95
090	Mister Sinister	U/6		18.50
093	Phoenix	U/6		26.00
069	Sabretooth	V/5		5.00
096	Thor	U/6		25.00
088	Vindicator	U/6		15.00
081	Wrecker	V/5		5.00
085	Xorn	U/6		19.00

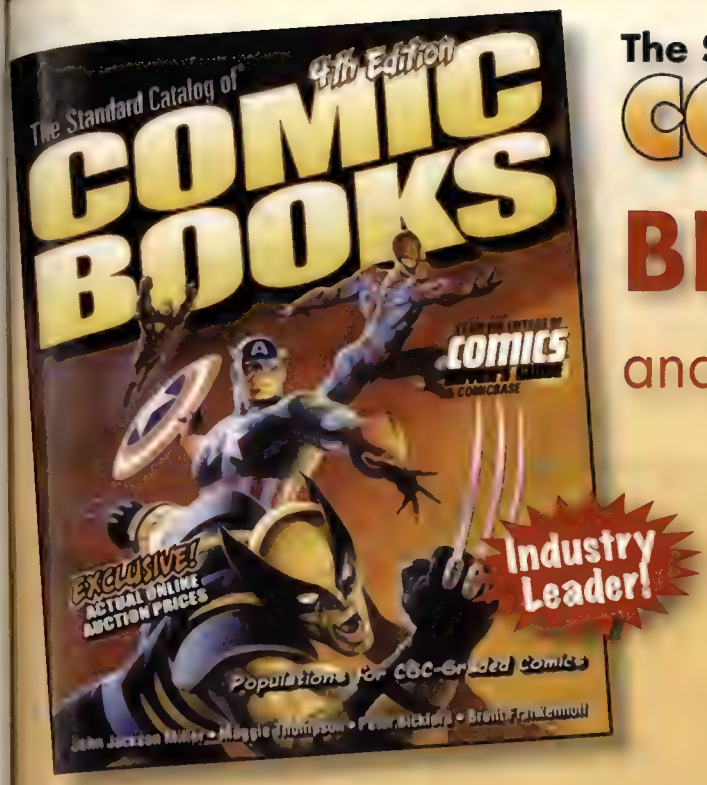
MUTANT MAYHEM
(113 FIGURES+21 CARDS)

Set		350.00
Booster Pack		8.00
Rarity 1 figure		1.00
Rarity 2 figure		2.00
Rarity 3 figure		3.00
Rarity 4 figure		4.00
Rarity 5 figure		5.00
Battle Condition card		1.00
Bystander token (B)		1.00
Feat card (F)		1.00

#	FIGURE NAME	RK/R		NM
201	Alex Summers	U/SR		15.00
203	Angelica Jones	U/SR		15.00
089	Bastion	U/6		15.00
206	Bishop of SXE	U/SR		15.00
092	Black Queen	U/6		15.00
216	Bruce Banner	U/SR		20.00
207	C. Ferguson	U/SR		15.00
095	Count Nefaria	U/6		20.00
088	Donald Pierce	U/6		15.00
087	Fantomex	U/6		15.00
097	Giant-Man	E/UR		25.00
091	Gladiator	U/6		18.00
211	JP Beaubier	U/SR		15.00
215	Logan	U/SR		18.50
096	Loki	U/6		20.00
085	Longshot	U/6		15.00
090	M.O.D.O.K.	U/6		15.00
086	Mimic	U/6		15.00
094	N'astirh	U/6		15.00
213	Nath. Summers	U/SR		15.00
208	Peter Parker	U/SR		20.00
093	Shadow King	U/6		15.00
202	Simon Williams	U/SR		15.00
219	Spider-Man Masterpiece	Ch		200.00
205	Tandy Bowen	U/SR		15.00
209	Ted Sallis	U/SR		15.00
204	Tyrone Johnson	U/SR		15.00
214	Wade Wilson	U/SR		15.00
212	W. Langkowski	U/SR		15.00

SELECTED PROMOS

#	FIGURE NAME	RK/R	NM
Sentinel			23.00
G001	Galactus		225.00
SM1	Spider-Man	pr	23.00
159	Blade	IC	14.00
163	Wilson Fisk	IC	14.00
165	Jean Grey	IC	31.00
166	Ned Leeds	IC	27.00
167	Victor Creed	IC	68.00
168	Bruce Banner	IC	55.00
170	Annihilus	IC	40.00
171	Wolverine	IC	20.00
172	Yellowjacket	IC	22.00
173	Ant-Man	IC	26.00
199	Hulk	IC	35.00
102	Laura Brown	CT	22.00
103	Agent Beaulieu	CT	17.75
104	George Tarleton	CT	16.50
110	Doctor Doom	CT	42.00
111	Dominic Petros	CT	16.00
112	Fred J. Dukes	CT	20.00
115	Sue Storm	CT	26.00
116	Ben J. Grimm	CT	29.00
117	Johnny Storm	CT	30.00
118	Clint Barton	CT	28.00
120	Blastaar of Baluur	CT	43.00
206	Jane Foster	XP	65.00
207	Mary Walker	XP	16.00
208	Irene Adler	XP	80.00
209	Tabitha Smith	XP	16.00
210	Raven Darkholme	XP	15.00
211	Madame Hydra	XP	14.00
212	Kitty Pryde	XP	18.00
213	Bobby Drake	XP	54.00
215	Leonard Samson	XP	36.00
216	Mac Gargan	XP	21.00
218	Dimitri Bukharin	XP	22.00
219	Hank McCoy	XP	25.00
220	Betsy Braddock	XP	38.00
203	Captain Mar-Vell	CM	21.00
208	Maj. Summers	CM	23.00
212	Matt Murdock	CM	22.00
213	Illyana Rasputin	CM	20.00
214	W. Worthington	CM	31.00
215	Sergei Kravinov	CM	22.00
216	Alex O'Hirn	CM	25.00
217	Rupert	CM	48.00
219	Dr. Karla Sofen	CM	29.00
221	Invisible Woman	CM	28.00
222	Silver Surfer	CM	60.00
200	Magneto	UL	18.00
202	Wade Cole	UL	20.00
212	Clint Barton	UL	22.00
214	Peter Parker	UL	21.00
215	Hank McCoy	UL	21.00
217	Quentin Beck	UL	21.00
218	Frank Castle	UL	28.00
220	Daniel Ketch	UL	20.00
221	Dr. Otto Octavius	UL	25.00
201	Alex Summers	MM	13.00
202	Simon Williams	MM	13.00
203	Angelica Jones	MM	13.00
204	Tyrone Johnson	MM	13.00
205	Tandy Bowen	MM	13.00
206	Bishop of XSE	MM	14.25
208	Peter Parker	MM	16.50
209	Ted Sallis	MM	13.00
211	JP Beaubier	MM	18.00
213	Nath. Summers	MM	14.25
215	Logan	MM	23.00
216	Bruce Banner	MM	24.00
218	Hulk	MM	25.00
220	Dark Phoenix (rookie)	MM	75.00
220	Dark Phoenix (experienced)	MM	75.00
220	Dark Phoenix (veteran)	MM	75.00



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by John Jackson Miller, Maggie Thompson, Peter Bickford & Brent Frankenhoff

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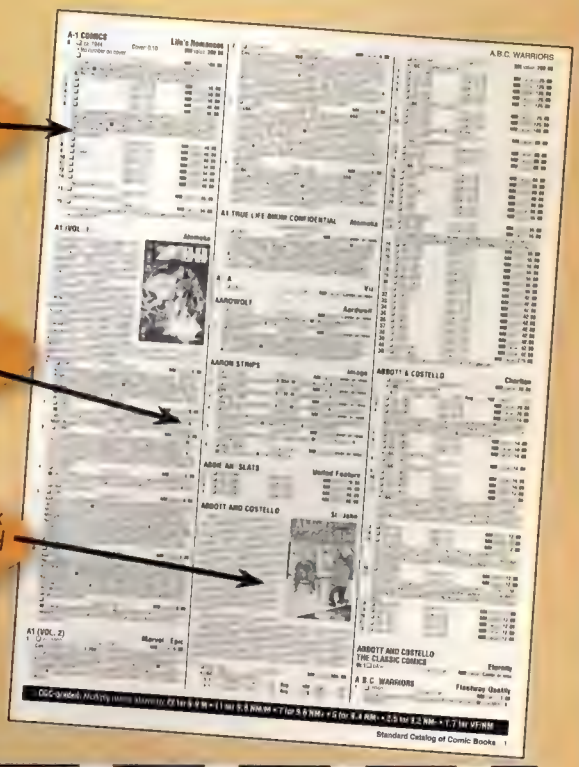

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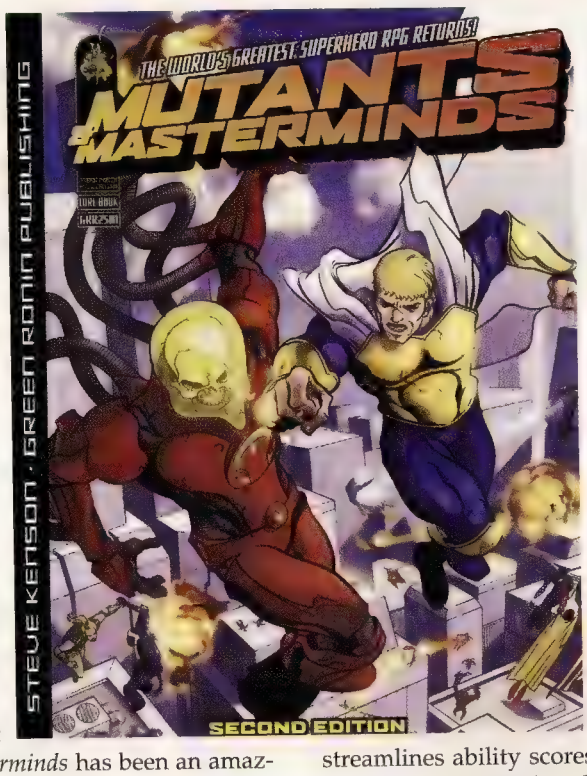
COLLECTIBLE CARD GAME MARKET REPORT

by JAMES MISHLER

New edition of *Mutants & Masterminds* available in September

Green Ronin Publishing has announced that *Mutants & Masterminds*, its award-winning super-hero role-playing game, will be released in a second edition this September. First published in 2002, *Mutants & Masterminds* won multiple ENnie and Pen & Paper Awards and went on to sell out several print runs.



Mutants & Masterminds was supported throughout its first edition with numerous sourcebooks and adventures, including Dan Brereton's *Nocturnals: A Midnight Companion*, *A Time of Crisis*, *Gimmick's Guide to Gadgets*, and *Noir*. The M&M Superlink license, which allows other publishers to offer products using the *Mutants & Masterminds* system and trademark, has also been quite successful, said Green Ronin Publishing President Chris Pramas. "*Mutants & Masterminds* has been an amazing success for us," Pramas said, "but we knew the time was right for a new edition."

The new edition, a 256-page full-color hardback with a new cover by Ramón Pérez, details a modified d20 System rules designed and re-developed for super-hero level play. The system includes more than a dozen super-hero and super-villain archetypes, a point-buy power system integrated with the d20 System feat and skill rules, a simplified and elegant skill and feat system, fully detailed super-powers, plus information on running super-hero characters and campaigns.

"Three years and tens of thousands of active players have proved the strength and flexibility of the *Mutants & Masterminds* game," said designer and line developer Steve Kenson, "but they've also shown us how we can make the game better. Second Edition will do just that." The second edition offers a more flexible level vs. power points system, providing more guidelines on building campaigns based on differing power levels; simplifies attack, defense, and damage systems; streamlines ability scores; and clarifies the skill, feat, and power systems, with redundant skills condensed, such as Hide and Move Silently into Stealth, so that the 40 skills of the first edition are simplified to merely 29 skills in the second edition.

In stores in September, *Mutants & Masterminds Second Edition* retails at $39.95. (*www.greenronin.com*)

Teen Titans — Enter: Titans East!

Bandai's *Teen Titans* trading-card game will get its first expansion in October, with *Teen Titans — Enter: Titans East!* The 120-card set concentrates on heroes and villains from the *Teen Titans East* storie and adventures, including heroes such as Speedy and Bumble Bee, plus villains like Brother of Blood and Master of Games.

The set also introduces a new card type, Gadgets, which provide heroes and villains with new abilities and increased strength. Gadgets include Robin's R-Cycle, Cyborg's T-Car, the Teen Titans Communicator, and more.

The booster packs, packaged 24 per display, will each include one holofoil card, one rare card, three uncommon cards, and five common cards.

Teen Titans — Enter: Titans East! booster packs, on store shelves October 14, will retail at $3.99. (*www.bandai.com*)

Alex Ross interview

Check out the Alex Ross interview (pages 20 to 26) in this issue for more details on the Marvel and Vs. System projects he is working on with Upper Deck, especially the Alex Ross Upper Deck Fine Art Collection.

These include lithographs, giclées, busts and statues, Vs. System packaging, and yes, even Vs. System cards!

Also, you will find more coverage and background on the **Spider-Man, Peter Parker** card Ross painted especially for the Upper Deck Employee bonus card.

TEEN TITANS
(120 CARDS)

Teen Titans Set			130.00
Booster Box		▲	68.00
Two-Player Starter			10.00
Booster Pack			3.00
Rare card		▼	3.00
Uncommon card			0.75
Common card			0.25
CARD NAME	**RAR**		**NM**
Aqualad	R	▼	3.00
Beast Boy	R		4.00
Cyborg	R		4.00
Dark Raven	R	▼	3.00
Extreme Rage	R	▼	3.50
Fire Monster	R	▼	3.50
Gizmo	R		3.00
Jinx	R		3.00
Junkyard	R		3.00
Just Bring It	R		3.00
Leave Me Alone	R		3.00
Mammoth	R		3.00
Other Dimension	R		3.00
Overload	R		3.00
Plasmus	R		3.00
Prison	R		3.00
Red X	R		3.00
Robbery	R		3.00
Robin	R		5.00
Scared!	R		3.00
Slade	R		3.50
Sneak Attack	R		3.00
Standoff!	R		3.00
Starfire	R	▼	3.00
Terra	R	▼	3.00
Top/Building	R		3.00
Trigon	R	▼	3.00

MARVEL ORIGINS
(220 CARDS+220 FOILS)

Marvel Origins Set		▲	385.00
Marvel Origins Foil Set			650.00
Starter Box			79.00
Booster Box			89.00
Starter Deck			13.00
Booster Pack			3.95
Rare card			3.00
Rare Foil card			6.00
Uncommon card			1.00
Uncommon Foil card			2.00
Common card			0.25
Common Foil card			1.00
CARD NAME	**RAR**		**NM**
Apocalypse	R	▼	5.00
Apocalypse	RF		8.00
Boris	R		5.00
Cerebro	R		5.00
Children of the Atom	R		5.00
Children of the Atom	RF		7.50
Dark Phoenix, Cosmic	R	▼	7.50
Dark Phoenix, Cosmic	RF		16.00
Dr. Doom, Lord	R		5.50
Dr. Doom, Lord	RF		9.00
Flame Trap	R		5.00
Gamma Bomb	R		5.00
Gamma Bomb	RF		8.00
Genosha	R		5.00
Genosha	RF	▼	7.25
Ghost Rider, New FF	R		5.00
Hulk, New FF	R		5.00
Human Torch, Hotshot	R		5.00
It's Clobberin' Time!	R		5.50
It's Clobberin' Time!	RF		7.75
Jean Grey, Phx Force	R		5.00
Jean Grey, Phx Force	RF		8.00
Ka-Boom!	R	▲	6.25
Ka-Boom!	RF		9.00
Longshot	R		5.00
Longshot	RF		7.25
Magneto, Lord	R		5.00
Magneto, Lord	RF		8.00
Magneto, Master	R		5.00
Magneto, Master	RF		8.00
Master Mold	R		5.00
Master Mold	RF		8.00
Mr. Fantastic	R		5.00
Mr. Sinister	R		5.00
Nightcrawler	R		5.00
Onslaught	R		5.00
Onslaught	RF	▼	8.50
Quicksilver	R		5.00
Rogue	R		5.00
Sabretooth	R		10.00
Sabretooth	RF		18.00
Salvage	R		5.00
Savage Beatdown	R	▲	11.50
Savage Beatdown	RF		20.00
Spider-Man, New FF	R		5.00
Spider-Man, New FF	RF		8.00
Storm, Weather Witch	R		5.00
Super Skrull	R		5.00
The Sub-Mariner, Ally	RF	▼	7.50
Thing, Heavy Hitter	R		5.00
Thing, Heavy Hitter	RF		7.50
Wolverine, Berserker	R		5.00
Wolverine, New FF	R		5.00
Wolverine, New FF	RF		8.00

DC ORIGINS
(166 CARDS)

DC Origins Set			270.00
DC Origins Foil Set			395.00
Starter Box			84.00
Booster Box			82.00
Starter Deck			12.00
Booster Pack			3.70
Rare card			3.00
Rare Foil card		▲	5.25
Uncommon card			1.00
Uncommon Foil card			2.00
Common card			0.25
Common Foil card			1.00
CARD NAME	**RAR**		**NM**
A Death in the Family	R		3.00
Alfred Pennyworth	R		4.00
Alfred Pennyworth	RF		8.00
Barbara Gordon, Oracle	R		4.00
Barbara Gordon, Oracle	RF		7.00
Batcave	R		4.00
Batman, Dark Knight	R		5.00
Batman, Dark Knight	RF		8.00
Batmobile	R		4.00
Batmobile	RF		7.00
Beast Boy	R		5.50
Beast Boy	RF		9.00
Blackfire, Komand'r	R		3.00
Blackgate Prison	R		3.00
Concrete Jungle	R		3.00
Cracking the Vault	R		3.00
Deathstroke	R	▲	3.95
D. Grayson, Nightwing	R		4.00
D. Grayson, Robin	R		3.00
Donna Troy - W. Girl	R		4.00
Donna Troy - W. Girl	RF		7.00
Dual Nature	R		3.75
Firefly	R		3.00
Fizzle	R	▲	6.00
Fizzle	RF	▲	13.00
Garth - Tempest	R	▲	4.00
Garth - Tempest	RF	▲	8.00
GothCorp	R		3.00
Have a Blast!	R	▲	3.85
Have a Blast!	RF		7.00
Heroic Sacrifice	R		3.00
Hidden Surveillance	R		3.00
Lady Shiva	R		4.00
Lucius FoxExecutive	R		3.00
Mad Hatter	R		3.00
Mammoth	R		3.00
Mr. Zsasz	R		3.00
Museum Heist	R		3.00
Neutron, Nat Tryon	R		3.00
Omen, Lilith Clay	R		3.00
Optitron	R	▲	4.00
Phantasm	R		3.00
Poison Ivy	R		4.00
Psimon	R		3.00
Ra's al Ghul	R		4.00
Ra's al Ghul	RF		7.00
Raven	R		4.00
Raven	RF		7.00
Remake the World	R		3.00
Rigged Elections	R		3.00
Scarecrow	R		4.00
Scarecrow	RF		7.00
Superman, Boy Scout	R		8.50
Superman, Boy Scout	RF		12.00
Talia	R		3.00
Terra, Tara Markov	R		3.00
The Demon, Etrigan	R		3.00
The Demon, J. Blood	R		3.00
The Joker, Joker's Wild	R		4.00
The Joker, Clown Prince	R		4.00
The Joker, Clown Prince	RF		9.00
The Shrike	R		3.00
Total Anarchy	R		3.00
Tower of Babel	R	▲	4.00
Trigon, The Terrible	R		3.95
Trigon, The Terrible	RF		7.00
USS Argus	R		3.00
Ventriloquist	R		3.00
Wayne Enterprises	R		3.00
Wheel of Plagues	R		3.00

WEB OF SPIDER-MAN
(165 CARDS+165 FOILS)

Set		▲	205.00
Foil Set		▲	295.00
Booster Box		▲	76.00
Booster Pack			3.70
Rare card			3.00
Rare Foil card			6.50
Uncommon card			1.00
Uncommon Foil card			2.65
Common card			0.25
Common Foil card			1.00
CARD NAME	**RAR**		**NM**
Alistair Smythe	RF		7.50
Bamf!	R	▲	4.50
Bamf!	RF		8.00
Carnage	R	▲	6.00
Carnage	RF		9.00
Dr. Octopus, Doc Ock	R		4.05
Dr. Octopus, Doc Ock	RF		8.00
Emma Frost	R		5.00
Emma Frost	RF		8.00
Kingpin, Crime Boss	R	▲	5.00
Kingpin, Crime Boss	RF	▲	7.75
Mark II, Number II	R	▲	4.65
Mark II, Number II	RF	▲	7.50
Mary Jane Watson	R	▼	4.30
Mimic	R	▲	4.90
Mimic	RF		8.00
Morbius	R		4.05
Murderworld	R		4.05
Murderworld	RF	▲	7.75
Nice Try!	R	▲	4.30
Nice Try!	RF		8.00
Silver Surfer	R		8.50
Silver Surfer	RF		14.00
Spider-Man, Cosmic	R		7.00
Spider-Man, Cosmic	RF	▲	11.75
Spider-Man, Amazing	R	▲	4.90
Spider-Man, Amazing	RF		8.00
Tombstone	R	▼	4.05
Ultimate Sacrifice	RF	▲	7.75
Venom	R	▲	6.25
Venom	RF		8.50

SUPERMAN
(165 CARDS+165 FOILS)

Set		▲	260.00
Foil Set		▲	345.00
Booster Box		▲	87.00
Booster Pack			3.75
Rare card			3.05
Rare Foil card			5.00
Uncommon card			0.90
Uncommon Foil card			2.05
Common card			0.25
Common Foil card			1.00
CARD NAME	**RAR**		**NM**
Apokolips	R	▲	4.00
Astro Force	R		3.55
Barbara Gordon, Batgirl	R		3.30
Brimstone	R		3.05
Daily Planet	R		3.05
Darkseid, Lord	R		5.00
Darkseid, Lord	RF		7.00
Detective Work	R		3.55
Detective Work	RF		7.00
Donna Troy - Troia	R		3.55
Doomsday	R		5.00
Doomsday	RF		8.00
General Zod	R		3.05
Imperiex	R		3.10
Imperiex	RF		6.00
Infinity Man, Drax	R		3.05
Jason Todd - Robin	R		4.05
Jason Todd - Robin	RF		6.00
Kryptonite	R		3.05
Lex Luthor, President	R		4.00
Lex Luthor, President	RF		6.00
Linda Danvers	R		4.50
Linda Danvers	RF		7.00
New Genesis	R		3.05
New Genesis	RF		6.00
New Teen Titans	R	▲	5.25
New Teen Titans	RF		7.00
Omega Beams	R		3.55
Revenge Pact	R	▲	3.30
Roy Harper	R		3.05
Smiles, Everyone!	R		3.05
Superman, Blue	R		4.50
Superman, Blue	RF		7.00
Superman, False Son	R		4.00
Superman, False Son	RF		7.50
Superman, Man of Steel	R		5.00
Superman, Man of Steel	RF		8.50
Takion	R		3.05
The Exchange	R		3.55
The Exchange	RF		6.50
The Joker, Emperor	R		3.75
The Joker, Emperor	RF		6.00
The Source	R		7.00
The Source	RF		8.00
Wally West	R		3.05

MARVEL KNIGHTS
(221 CARDS+221 FOILS)

Marvel Knights Set			200.00
Marvel Knights Foil Set			300.00
Booster Box			88.00
Booster Pack			3.95
Rare card			3.15
Rare Foil card			5.25
Uncommon card			1.00
Uncommon Foil card			2.10
Common card			0.25
Common Foil card			0.55
CARD NAME	**RAR**		**NM**
Anarchist	R		3.15
Blood Hunt	R		3.15
Bullseye	R		4.00
Bullseye	RF		7.00
Daredevil, M. Murdock	R		4.50
Daredevil, M. Murdock	RF		8.00
Deadpool	R		3.15
Doop	R	▼	3.15
Dr. Strange	R	▼	3.50
Dr. Strange	RF		7.00
Ghost Rider	R		4.00
Ghost Rider	RF		7.00
King Takes Knight	R		3.15
Professor X, Master	R		5.50
Professor X, Master	RF		7.00
Professor X, Mentor	R		5.50
Professor X, Mentor	RF		7.00
Punisher, Judge	R	▼	3.15
Scarlet Witch	R	▼	3.50
Sold Out	R		3.50
Sold Out	RF		7.00
Spin Doctoring	R		3.15
Swing into Action	R	▼	3.15
Team X-change	R		3.15
Untouchable	R		3.15
Weapon of Choice	R		3.15
Wild Ride	R	▼	3.10

GREEN LANTERN CORPS
(220 CARDS+220 FOILS)

Set			190.00
Foil Set			315.00
Booster Box			68.00
Booster Pack			3.75
Rare card			2.50
Rare Foil card			5.00
Uncommon card			0.75
Uncommon Foil card			2.00
Common card			0.25
Common Foil card			0.75
CARD NAME	**RAR**		**NM**
Anti-Matter Universe	R		3.00
Death of Superman	R		3.00
Fatality, Yrra Cynril	R		3.00
Hal Jordan - Spectre	R		3.00
Hal Jordan, Parallax	R		3.00
Hush, Mystery Man	R		3.00
Prisoner of a Mad God	R		3.00
Ragman, Rory Regan	R		3.00
S.T.A.R. Labs	R		3.00
Sinestro, Enemy	R		3.00
Sinestro, GL of Korugar	R		5.50
Sinestro, GL of Korugar	RF		8.00
Zero Hour	R	▲	4.00
Zero Hour	RF	▲	6.00

PROMO CARDS

FF 2-Player Starter	12.00
Collector Tin	20.00
Spider-Man vs. Doc Ock 2-Player Starter	15.00

OVERSIZED PROMOS

Dark Phoenix, Cosmic	6.00
Doom Triumphant	4.50
Magneto, Master	5.50
Nightcrawler	4.95
Savage Beatdown	9.25
Sentinel Mark IV	4.95

FOIL PROMOS

Advanced Hardware	4.50
Apocalypse	8.00
Bamf!	16.00
Bane	5.50
Batman, The Dark Knight	14.00
Bat-Signal	6.00
Cerebro	8.00
Children of the Atom	15.75
Daredevil, Matt Murdock	5.00
Daredevil, Man Without Fear	5.00
Dick Grayson - Nightwing	6.75
Donna Troy - Troia	7.00
Doom Triumphant	6.00
Doom-Bot, Army	7.00
Doomsday	9.25
Doomstadt	6.50
Doop	6.00
Dr. Doom, Diabolic Genius	6.00
Dr. Octopus	8.00
Finishing Move	6.00
GCPD Officer, Army	5.50
Genosha	7.00
Guy Gardner	8.00
Hal Jordan, Reborn	12.00
Jade, Jennifer-Lynn Hayden	7.00
Jetpack	5.50
Ka-Boom	10.00
Lex Luthor, Power Armor	6.00
Magneto, Eric Lehnsherr	6.00
Midnight Sons	5.50
Mimic, Calvin Rankin	8.00
Orphan, Good Guy	6.00
Pleasant Distraction	6.50
Punisher, Jury ▼	5.00
Rogue, Powerhouse	5.50
Sabretooth, Feral Rage	60.00
Sentinel Mark IV, Army	8.00
Sentinel Mark V, Army	6.50
Silver Surfer, Norrin Radd	35.00
Spider-Man, Friendly	8.00
Superman, Boy Scout	9.00
Superman, Clark Kent	6.25
Superman, Red	6.50
Teen Titans Go!	12.00
The Joker, Laughing Lunatic	10.00
The New Brotherhood	12.50
Thing	7.00
Tim Drake - Robin	7.50
Total Anarchy	6.50
Unmasked	8.00
War on Humanity	7.00
Weapon of Choice	12.00
Wild Ride	16.00
Wild Sentinel, Army	8.00
Wolverine, James Howlett	5.00
Wolverine, Logan	7.00

COMICS MARKET REPORT

Industry indicators for JUNE 2005

BACK ISSUE MARKET

CGC (Comics Guaranty LLC) had graded
610,204 comic books
as of its **July 7** population report.

7,278 auctions
for **CGC-graded comics** received bids on **eBay** this month, closing for
$1.12 million
an average per auction of **$161**

139 auctions
for CGC-graded comics **closed with bids over $1,000.**

At any given time, eBay offered
105,600 auctions
in its comic-book category.

NEW COMIC-BOOK MARKET

Counting just its Top 300 **comic book titles**, Diamond Comic Distributors sold to comics shops approximately...
7.08 million copies
...**up 8%** from the same month last year (which had the same number of shipping weeks).

If all sold, those copies were worth, at full retail, approximately...
$20.83 million
...**up 11%** from the same month last year.

Comics shop final orders for the Top 100 **new trade paperbacks** sold by Diamond were worth approximately...
$3.79 million

Combined, those products equal...
$24.62 million
...**up 11%** from the same month last year.

The total of **all comic books, trade paperbacks, and magazines** retailers bought from Diamond was approximately...
$32.83 million
...**up 11%** from the same month last year.

The **average price** of the typical comic book ordered by retailers was...
$3.15
...**up 9¢** from the same month last year.

ComicBase users go retail with Atomic Avenue

Users of *ComicBase*, the leading comics collection inventory software, will be able to use that software to buy and sell comics via Atomic Avenue, a service offered by Human Computing.

Scheduled for a Christmastime launch, the service will work with *ComicBase* to allow users to instantly post their comics for sale on the Atomic Avenue site, at fixed prices, with one or two mouse clicks, according to Peter Bickford, head of Human Computing. Tens of thousands of comics can be posted at once, with each appearing as a separate listing, complete with condition, pricing, creator credits, and other information supplied automatically by *ComicBase*.

"Buying and selling comics on Atomic Avenue involves far less hassle and drama than with auction-based systems," Bickford said. "Items can remain for sale indefinitely, and since the comics are available at fixed prices, sales can be completed instantly, and with a minimum of fuss. The system eliminates another bane of auctions, the non-paying bidder, since buyers must pay for their purchases in the course of the sale."

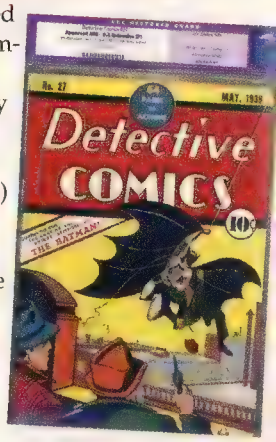
After a purchase a seller is sent an e-mail instructing them to send out the comic, complete with the comic's picture and shipping label. "After the comic is shipped," Bickford said, "payment is deposited directly to the seller's account."

A longtime partner with ***Comics Buyer's Guide*** — *ComicBase* and ***CBG*** use the same database of comics — Human Computing's user base represents collections with tens of millions of comic books.

"We think Atomic Avenue's real promise is to restore liquidity to the comics market," Bickford said.

Correction: Last month's ***CBG*** misstated the price of the Standard Edition of *ComicBase* 10. It sells for $149.95. ***CBG*** regrets the error.

Summer's slabbed slowdown



After a record-setting May, sales of slabbed comics slowed in June to slightly below average for the year. While the number of auctions improved, several indicators pointed down. The number of comics sold for more than $1,000 dropped by nearly half from May to June; as did the average high bid.

June also suggested a somewhat surprising trend. Of the top 25 comics receiving high bids in June, five of them (20%) were restored — including the top three. *None* of the restored comics in the Top 30 met the sellers' reserve, highlighting the difference restoration makes. (In these cases, the Golden Age comics have been professionally "fixed" to restore the comic as close as possible to its original condition.) A restored CGC 9.2 copy of *Detective* #27 reached a high of $90,700, but still didn't meet the reserve. A restored *Superman* #1 CGC 8.0 had already been offered twice in 2005 and reached a new high of $25,000, but the bid didn't reach the reserve.

In fact, half of the comics offered in the Top 30 didn't meet the sellers' reserves. (See the chart on page 147 for the Top 30.) There were good deals for the comics that did trade hands: A 9.4 copy of *Batman* #24 (Rockford pedigree) went for $4,300, and several copies of *Amazing Spidey* sold for under expectations.

__Don Butler__ can be reached at __megaguide@krause.com.__ CGC sales data is provided by Darryl Buchanan, who can be reached at __dbuchanan@thecomicsheet.com__.

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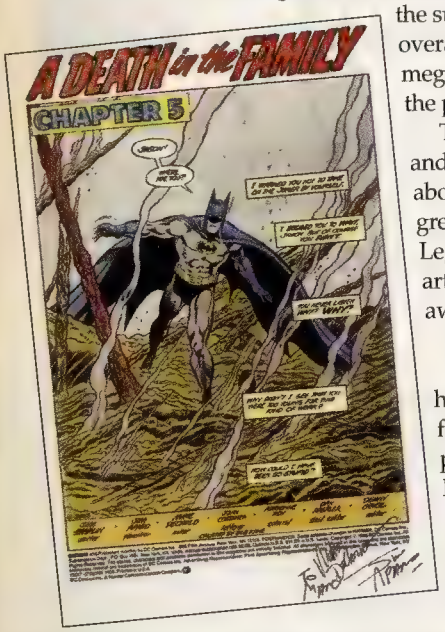
"A Death in the Family ..."

Remembering Jim Aparo

by **MARC PATTEN**

This month, my column was supposed to be on "hype," how the marketing might of Marvel and DC have lived up to fans' expectations, and any after-market buzz that resulted. I was going to go through the usual gripping story elements, the surprise shock endings, and overall coolness of this summer's mega events, *House of M* versus the preludes to *Infinite Crisis*.



Then I received terrible news and, suddenly, I didn't care about new comics or the latest greatest crossover extravaganza. Legendary DC and Charlton artist Jim Aparo had passed away.

Jim Aparo was a childhood hero of mine who grew into a friendly acquaintance. Jim was perhaps mostly recognized for his healthy career at DC Comics, where he drew unparalleled runs on DC's big-name characters like Aquaman, The Phantom Stranger, The Spectre, and, of course, the character he's best known for drawing: Batman. Jim's Batman was for many fans — including me — the quintessential Batman. For me, Jim Aparo was to Batman what Curt Swan was to Superman.

I know that there've been dozens of other comic-book creators who've gone to the great beyond in the last decade, but it's the ones whom you either met or developed a personal relationship with — or whose work you fondly remember from your childhood — that's important.

In 1988, I was a sophomore in college at the University of Connecticut (UCONN) and was a working for a comics shop part time. I decided that it would be a cool idea to put on a comics show in the Student Union at school. With the help of: my boss, Chuck Bruder at Buried Under Comics; fellow employee Brian Kozicki (now the owner of Buried Under); Hal Kinney, who owned The Bookie — one of the nation's oldest comics shops and the guy who ran the local comics shows in the Hartford area — I got the names of a few dozen artists, made a ton of

Dozen to dig for

If there is one winner this summer, between DC and Marvel in The Battle of the Crossovers, it's the fans. Marvel is selling more copies of *House of M* and related titles, but DC has the heat of the back-issue market by far, and that's what this section is all about.

1. *The OMAC Project* #1. Number 1 with a bullet, it's a race against time, as the heroes of the DC universe try to figure out who's behind the theft of Batman's super spy satellite. Perfect characterization of the players in this murder mystery by writer Greg Rucka keeps this series the hottest game in town. Jun 05 Cover: $2.50 Current Price: 1st print $14, 2nd print $7, 3rd print $3

2. *Batman* #635-641 (tie). The demand for the new Red Hood story has caught retailers across the country by surprise. All issues in the story are in huge demand with no supply, and back-issue prices are going through the roof. Mar 05-Sep 05 Cover: $2.50 Current Price: #635 $15; #636, 637 $12; #638 1st print $15, 2nd print, $6; #639 $17; #640, #641 $6

3. *JLA* #115. Geoff Johns and Heinberg are weaving a masterful tale that reads like a continuation of last fall's *Identity Crisis*, but don't overlook Chris Batista's crisp renditions of DC's ultimate team. He's gonna be big, folks! Aug 05 Cover: $2.50 Current Price: $10

4. *Wonder Woman* #214. Dropping a few places but still going strong, this crossover with *Flash* #219 (itself now a $9 issue) is still in huge demand. Don't miss *WW* #219, the finale of July's *OMAC Project* crossover that begins in the Superman titles. I warned you here first! May 05 Cover: $2.25 Current Price: $24

5. *Young Avengers* #2. With every issue of this series, I get more excited to read the following one. Issue #2 is the tough one to find (*Astonishing X-Men* #2, anyone?), and it's starting to heat up big-time. Mar 05 Cover: $2.99 Current Price: $9

6. *Villains United* #1. It's villains united against other villains united, for the control of — what? That's fans hope *Infinite Crisis* will answer in October. The writing by Gail Simone is so great, I don't even care *who* Mockingbird is! Jun 05 Cover: $2.50 Current Price: 1st print $12, 2nd print (sketch cover) $10, 3rd print $3

phone calls, put ads in *CBG* and the campus newspaper, and it was a go.

I began guest-hunting by calling the few names given to me by Hal Kinney. I knew local artist Steve Woron (of the color indy comic *Survivors*) and his inker, Bob Lewis, who did a lot of work for DC. Bob gave me the name of some other artists, and the chain reaction began. I eventually got to Mike DeCarlo, who lived in New Haven and was the regular inker on *Batman* and other books. Mike agreed to come and then said that, if I'd like to have Jim Aparo, his *Batman* penciller, come, as well, he would try to arrange it. I was floored. Since I was a big DC fan, Jim was one of my favorite artists, but I didn't want to get my hopes up. A few days later, Mike told me to call Jim to work out the details. I couldn't believe it. The legendary Jim Aparo, who was drawing the hottest story of the year, was going to come to *my* show.

Jim had just finished the famed "Death in the Family" story in *Batman* #426-429 (Dec 88-Jan 89), a set of comics that was ultra-hot, with the issues going for what was considered big money at the time: around $60 a set. I don't remember why, but Jim didn't or couldn't drive. So Mike offered to drive Jim and another DC legend, artist and editorial guru Dick Giordano, to the show and back. (Dick ended up canceling at the last minute due to another commitment.)

We had more than 300 people, with about five or six guests, and the show was a hit, mostly due to Jim's appearance and how well he treated his fans: the consummate gentleman, I always said. I bought all the artists lunch, and Jim was delighted. He felt treated like royalty, he told me, and was thrilled to be there.

This was the first show at which I ever set up to sell comics. I didn't want to be greedy, as the promoter, so I just gave myself half of an eight-foot table, where I set out various new comics of which I'd bought extra copies to sell — like Jim's "Death in the Family" *Batman* run. I could have had Mike and him sign every copy I had, as other dealers did, but I never felt it was right. I didn't want to use his autograph for my personal gain. At the end of the show, I asked him to sign just one copy of each issue to me personally, which he gladly did. I remember his asking, "Are you *sure* you don't want me to sign a few more copies?" and I politely declined, stating that one of each was more than enough.

I remember talking with him about the "Death in the Family" series in detail. He was very much against the stunt of killing a character with a phone call. He said he believed, as I did, that any good character just needs to be written well to be entertaining. He asked if I voted, and I told him yes. I had called the number to save Jason Todd about 10 times (any more and I think my parents would have become suspicious I was doing something less noble than trying to save a comics character). This made him really happy. He had heard from many fans who'd voted to kill Robin because the character had become a whiny brat.

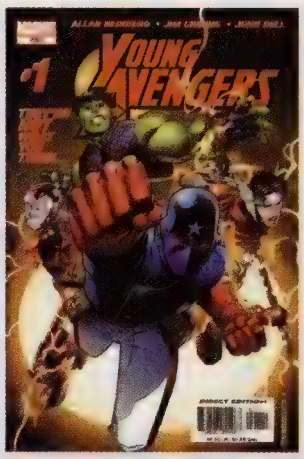
He said he believed, as I did, that any good character just needs to be written well to be entertaining.

Incidentally, I met two other people at that first UCONN show who became great friends for many years. One was a convention dealer named Stephen O'Day, with whom I've drunk many beers and shared many San Diego Con experiences. I remember Stephen telling me it was the best show he had ever done profit-wise and he couldn't believe I got such great guests at such a small show.

The other person I met was one of the residence directors and a grad student at the univer-

7. *Day of Vengeance* #1. Man, The Spectre and Jean Loring as Eclipso are one creepy badass pair. This is another series that's bringing obscure characters into the spotlight with personalities that finally make readers care. Jun 05 Cover: $2.50 Current Price: 1st print $10 2nd print $5

8. *New Avengers* #1 (all covers). Marvel's king of the heap is definitely *New Avengers*, as writer Brian Michael Bendis keeps the surprises coming month after month. Issue #7's Sentry twist quickly woke up fans who hadn't been paying attention. Dec 04 Cover: $2.25 Current Price: 1st print $6, McNiven Retailer Incentive Variant $70, Quesada



Variant $12, Finch Variant $9, Director's Cut $5

9. *Superman* #217 / *Batman: Gotham Knights* #66 / *JSA* #73-75 (tie). The *OMAC*, *Villains United*, and *Day of Vengeance* tie-in issues are all jumping up by at least $1, as they sell out from DC, but the leaders are right here. Again, look for the *Superman / Wonder Woman* "Sacrifice" four-parter in July to heat up quickly. Jul 05 Cover: $2.50 Current Prices: *Superman* #217 $8; *Batman: GK* #66 $6; *JSA* #73-75 $5 @

10. *Captain America* #6. Ed Brubaker's stellar writing is quickly bringing Cap back to fan-favorite status. The real identity of The Winter Soldier is irrelevant. But darn it if #7 wasn't the best Nomad story ever written. Jun 05 Cover: $2.99 Current Price: $8, Variant 2nd print $6

11. *DC Countdown* #1. For those of you who *still* haven't bought this mammoth comic that starts the DC revolution going on all summer and fall, what are you waiting for? May 05 Cover: $1 (1st print) Current Price: 1st print $6, 2nd print $3

12. *House of M* #1 (all covers). It's a pleasant change from last year's aura of death to see all these resurrections happening, but where Bendis is going with this altered reality is anyone's guess. Jun 05 Cover: $2.99 Current Price: $4, Quesada Variant $25, Director's Cut: $4

sity, Shawn Esworthy. Shawn helped me start the first UCONN Comics Club, which went on to produce comics-related events on campus for many years. Shawn and I became great friends, and I considered him a wonderful mentor at the time. We lost touch eventually, as people do. However, he did find me 15 years later by picking up a copy of ***CBG*** and seeing my name. We exchanged an e-mail or two, and I hadn't heard from him in a while. Then, just the other day, he sent me an e-mail about Jim Aparo's death. Shawn, too, had fond memories of that convention in the spring of 1988.

The next time I saw Jim, it was at the annual "Connecticon" in East Hartford, Conn., two years later. I knew he would be there and I brought with me a prized possession, a Very Fine/Near Mint copy of *Aquaman* #40 (Aug 68), which was Aparo's first DC work. After my convention at UCONN that he'd attended years before, I'd been searching for a nice copy on the chance that Jim would sign it the next time I saw him.

The famed artist sat there busily talking to fans all day Saturday, and I waited patiently in line with my comic book. Most fans were bringing up the newer *Batman* or *The Brave and the Bold* titles for him to sign, which he did with a smile and a handshake. When it was my turn, he looked at me and smiled, shook my hand, and asked how I was doing. I wasn't even sure he would remember me. He looked at the comic book I was holding and said, "Wow, that's an old one!" I asked if it was the first thing he ever did for DC, and he said, yes, he thought it was. I believe he mentioned that it was the first one he had ever signed. "And it's in such nice shape, too," I remember him remarking.

After we'd talked for a while, he asked me if he could look through the comic, and I gladly obliged. *Jim Aparo* was looking through *my* comic! He was just a regular guy, happy to be working, happy to make kids smile, and happy to work on characters he was fond of. I think that's why I have such fond memories of him. Lots of fans asked Jim for sketches at these shows, which I often saw him doing for free, but, no matter how badly I wanted one, I felt funny asking and never wanted to be a bother.

Over the next few years, Jim occasionally came to other shows that I attended in the area. I always made sure I stopped by to chat, and he always remembered me. We would talk about anything from local politics to his history at DC to *Stern Wheeler*, the detective newspaper comic strip he did in the 1960s for the *Hartford Courant*.

I never did get that sketch from him, and I don't regret that one bit. Just knowing him for the brief time that I did was enough. I got to tell him how much I loved his work while he was at his height of popularity and appreciated the brief conversations we shared when he went into semi-retirement. He'll always be fondly remembered.

Note: Just as I finished this column, I learned that another great "Jim" had passed away, James Doohan — Scotty from TV's *Star Trek* was gone at the age of 85. Rest in peace, Jims; we'll miss you.

A call to action

Everyone has his favorite creator. You know, the one who drew the first comics you picked out yourself. The one who wrote or drew your favorite storylines, only you never knew who he or she was until it was too late.

That's why I've decided on a call to action. Let's not let those creators whose work we loved so much as kids or adults go one more minute without knowing how much they are appreciated. There are still many creators from the Golden, Silver, and Bronze Ages (and all the ages in between — let's not go there again) who are still alive and well, and we need to show them how much we appreciate their work.

Following Jim Aparo's death, there were many pages of online postings at various sites by individual fans remembering their favorite Jim Aparo comics. Let's do things like this for our heroes *now* before they're gone. Let's show them the love.

DC Comics had the right idea with last year's Julie Schwartz tribute comics; it's just sad that he passed away before he saw the surprise. So no more surprises! Get the love out into the open! Hey, DC, how about doing one tribute comic each month for a different creator?

Tell you what: I've already started the ball rolling here and online. Hopefully, by the time you read this, we'll be able to announce things. It would be great to see a beloved creator spotlight and tribute in each and every issue of ***CBG***. How great would it be to be able to send 200 messages of praise from the fan postings to a famed retired creator — message that he'd actually be able to *read*?

Let's not wait one moment longer! Write to the editors of ***CBG*** and every magazine about comics — every website, every major publisher! It's great that Two Morrows Publishing has solicited its *Brave and the Bold: The Art of Jim Aparo* book for release this fall, but wouldn't it have been cool for Jim to read a copy while he was still with us? I challenge you, I implore you: Do this now, and we'll build a better industry together.

MARC PATTEN owns Heroes In Action (**www.heroesinaction.com**), a mail-order and convention-based company specializing in comics and toys from the 1960s to today. E-mail Marc at **HeroesInAction@aol.com** or call him at (203) 820-4447.

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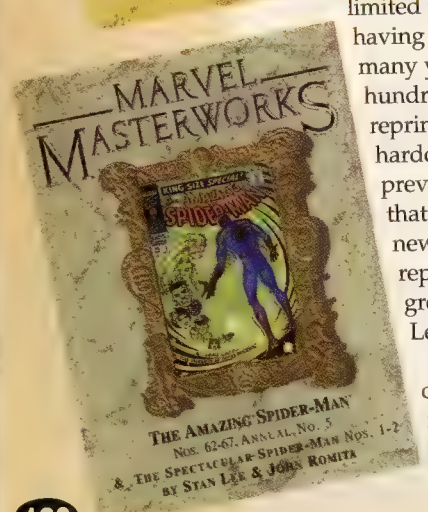
New editions of *Marvel Masterworks*

Hardcover variants command hard-knocks prices

by **WILLIAM INSIGNARES**

In the high-stakes gambling world of comic-book variant collecting, it's "anything goes" and usually does, as vendors keep you guessing and hoping for more of the rare, the scarce, and the very limited books. Stay on your toes, as they keep you busy searching and buying the hottest and most exclusive comics on the market to fill your never-completed collection.

As comic books come in all shapes and sizes, the collection may also morph and expand into other comic-book arenas. One comics format that has caught the variant collecting virus — and I mean in a big way — is the *Marvel Masterworks* hardcover variant.



Are these variant books a good investment?

These variants, which look a lot like the original editions of the 1990s, are hot and in demand. Many collectors think they are a lucrative investment and are paying big dollars for these scarce books. Many were limited to only 400 copies, with some having a print run of only 600. For many years Marvel drew flak from hundreds of comic fans for not reprinting *Marvel Masterworks* hardcovers and for not reprinting previously unprinted material in that format. These days, that is old news, as Marvel has been busy reprinting some of those old, great stories by Jack Kirby, Stan Lee, and other talented legends.

Reformatted, and with vivid colors, these stories are retold as never before. Collectors love them, so Marvel added a second line of *Marvel Masterworks* that would *only* be solicited one time each and based the print runs on initial retailer orders. These variants are much fancier than the "regular" *Masterworks* in that they have a more marbleized look to the dust jacket and an elaborate gold or metallic foil trim around the comic art on the front cover: the style of the early 1990s run that these expand on. They usually retail for $5 to $10 more than the average *Masterworks* when they hit the stands — although forget about finding past issues for those mere extra bucks, as these monster *Masterworks* are now commanding mean green prices at $200 to $500 a pop! Get a load of these hardcovers-gone-wild prices:

A recent online auction sale showed a *Marvel Masterworks* Vol. 28 variant that reprints *Fantastic Four* #51-60 and Annual #4 closing for an astonishing $480. Another auction featured a *Marvel Masterworks* Vol. 29 variant with a print run of only 460 copies, which reprints *Daredevil* #12-21, selling for a generous $202.51.

How do I find out which ones are next and when?

The easiest and most inexpensive way to find out which of these variants are slated for publication and their street dates is by picking up the latest *Marvel Previews* order book. They are included free with a Diamond Comic Distributors *Previews* catalog or sold separately for 99¢. These helpful guides are released monthly and are available at comics stores.

Comics specialist **WILLIAM INSIGNARES** runs **DemolitionComics.com** in Tampa, Fla., which he bills as "The world's first multi-lingual international comics super store." He can be contacted at (813) 832-2692.

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EVEN MORE REVIEWS!

Look on the pages ahead for...

Action Philosophers! #2
Angel: The Curse #1
Aquaman #30-31
The Batman Strikes #9-10
Beowulf #1
The Black Diamond: On Ramp
Bone Vol. 1
Dead End Vol. 1
Don Bluth's The Art of Animation Drawing
Essential Thor Vol. 2
Exiles #65-66
From Abba to Zoom
Full Moon o' Sagashite
Giant-Size Marvel
The Gift of Nothing
Green Lantern #1
Hate Annual #5
Hopalong Cassidy Rides Again
The Human Race #1
Jack Hagee, Private Eye
Judo Girl #1-2
Last Hero Standing #1
The Lone and Level Sands
Na Na Na Na Vol. 1
The Pact #1-3
Saikano Vol. 5
Sakura Taisen
Seimaden Vol. 1
Sexy Voice & Robo
Shojo Beat #1
Simpsons Comics #107
Tricked
Ultra Maniac Vol. 1
Valkyrie TPB
W.I.T.C.H.: The Power of Friendship Book 1

RetroView The AMAZING SPIDER-MAN™

MARVEL COMICS

Reviewed by Jim Johnson

It was the best of times; it was the worst of times. A superb conclusion to the latest chapter of the Hobgoblin saga gave way a few issues later to one of the worst single issues in the history of the then-22-year-old title.

What followed was a run of mostly enjoyable single-issue storylines that featured The Web-Slinger in both his traditional and his newer, black-and-white costume.

Amazing Spider-Man ™ Marvel

COST TO OWN THE ORIGINALS IN NM: $52

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Absolute Vertigo DC, 1995		
1	4	10
Acme Novelty Library FANTAGRAPHICS, 1993		
1	10	
2	7	
3-4	5	
5-6	4	
7	7	
8-12	5	
14	11	
Action Comics DC, 1938		
0	3	
1	330000	
➥1st Superman		
1/Ashcan	20000	
2	29250	
3	19000	
4-5	10600	
6	15400	
7	15500	
8-9	6650	
10	8200	
11-12	4150	
13	6175	
14	3825	
15	6175	
16	3125	
17	4350	
18	3825	
19	4050	
20	3825	
21-22	2600	
23	7300	
➥1st Luthor		
24-25	2475	
26	2060	
27-30	1700	
31-32	2600	
33	7300	
➥1st Mr. America		
34-35	2475	
36	2060	
37-40	1700	
41	1050	
42	2600	
➥1st Vigilante		
43-46	980	
47	1300	
➥1st Luthor cover		
48-52	980	
53	850	
54-60	710	
61-63	630	
64	750	
65-70	630	
71-75	580	
76	580	843
77-99	580	
100	600	
101	1200	
➥A-Bomb cover		
102-103	525	
104	525	1275
105-126	525	
127	600	
128-146	525	
147	525	1347
148-150	525	
151-157	480	
158	750	
➥Superman origin		
159-161	450	
162	500	2314
163-180	385	
181-201	340	
202-220	290	
221-240	240	
241	250	
242	1200	
➥1st Brainiac		
243-251	185	
252	1200	
➥1st Supergirl		
253	425	
254	325	
255	225	
256-261	100	
262	90	
263	100	
264-266	80	
267	550	2604
➥1st Colossal Boy		
268-270	80	
271-275	65	
276	125	
➥Legion app.		
277-284	60	
285	100	
➥Legion app.		
286-295	60	
296	60	253
297-299	60	
300-313	50	
314	50	207
315-316	50	
317-333	40	
334	60	
335-338	40	
339	50	288
340-341	40	
342	40	161
343-346	40	
347	50	
348-357	40	
358	40	154
359-361	40	
362	40	158
363-373	30	
374-383	20	
384	20	80
385	20	
386	20	80
387	20	
388	20	121
389	20	
390	20	80
391-393	20	
394	20	77
395-398	20	
399	20	80
400	35	164
401-402	17	
403	17	58
404	17	69
405 △	17	73
406	17	
407	15	67
408	15	
409	15	63
410	13	50
411	13	54
412	12	55
413	12	51
414-415	12	
416	11	44
417	11	37
418	11	43
419	14	56
420	11	
421	11	48
422	11	
423	10	38
424	10	36
425	19	77
426	8	45
427	8	34
428-430	8	
431	8	26
432	8	28
433	8	34
434-436	8	
437	29	103
➥Giant-size issue		
438-439	8	
440	25	
➥1st Grell Green Arrow		
441	12	
442	8	
443	26	106
➥Giant-size issue		
444-447	7	
448	7	28
449	7	
450	7	27
451-454	7	
455-465	6	
466	5	23
467-470	5	
471 ▽	5	7
472	5	
473	5	20
474-484	5	
485	5	34
486-499	5	
500	5	21
501-503	5	
504-509	4	
510	4	16
511-543	4	
544	4	14
545-566	3	
567-597	2	
598	8	14
➥1st Checkmate		
599	2	5
600	5	17
601	2	6
602-659	2	
660	3	
661	2	
662	4	14
663-682	2	
683	3	
684	3	12
685-687	2	
687/Collector's	3	
688-695	2	
695/Variant	3	
696-699	2	
700	3	
700/Platinum	5	
701-769	2	
770	4	
771-774	2	
775	5	
775/2nd	4	
776-799	2	
800	4	
801-810	2	
811	5	
812	8	
812/2nd	2	
813-817	3	
818	4	
819-825	3	
826	5	
➥Inf. Crisis tie		
827-829	3	
1000000	1	
Ann 1	4	
Ann 2-6	3	
Ann 7	4	
Ann 8	3	
Ann 9	4	
Adam Strange DC, 1990		
1-3	4	
Adam Strange DC, 2004		
1	10	
2-3	6	
4-7	5	
8	8	
Adventure Comics DC, 1938		
32	2800	
33-35	1450	
36-39	1275	
40	36000	
➥1st Sandman		
41	4700	
42	5500	
43	3200	
44	5500	
45	2800	
46-47	4200	
48	22000	
➥1st Hourman		
49-50	1950	
51	2630	
➥Sandman cover		
52	1600	
➥1st Kirk Manhunter		
53-59	1450	
60	2500	
61	10750	
➥1st Starman		
62-65	1300	
66	1800	
67-68	1300	
69	1650	
70-71	1275	
72	13200	
➥1st Kirby Sandman		
73	11500	
➥1st Kirby Manhunter		
74-80	1500	
81-91	925	
92-94	700	
95	700	2203
96	700	1890
97-99	700	
100	800	
101-102	700	
103	2400	
➥Super-heroes start		
104	850	
105-106	525	
107	525	2013
108-110	525	
111	450	
112	450	1083
113-120	450	
121-126	390	
127	450	
128	400	
129-130	375	
131-140	340	
141	340	1206
142-149	340	
150-151	425	
152	310	
153	425	
154	310	
155	425	
156	310	
157	425	
158	310	
159	425	
160	310	
161	425	
162	310	
163	425	
164-169	310	
170-180	255	
181-199	235	
200	350	
201-209	260	
210	2400	
➥1st Krypto		
211-220	200	
221-246	170	
247	4400	
➥1st Legion		
248-255	130	
256	525	
257-259	125	

△ #1

DC The BRAVE and the BOLD™

A new anthology

DC introduced its latest anthology, *The Brave and the Bold*, in 1955. Early issues featured the adventures of such heroes as The Silent Knight, Viking Prince, The Golden Gladiator, and Robin Hood. Later, the series would feature super-hero team-ups.

image © 1955 DC Comics

Viking Prince, Golden Gladiator, Silent Knight stories; Joe Kubert art

Robin Hood begins

	1	2	3	4	5	6				
	AUG 55	OCT 55	DEC 55	FEB 56	APR 56	JUN 56				
NM Price	$3000	$1500	$700	$650	$650	$900	$500	$500	$500	$500

THE BOTTOM LINE

Amazing Spider-Man #260 ★★★½

© Marvel

"The Challenge of Hobgoblin!"

Seeking more of Norman Osborn's old journals, The Hobgoblin attacks Harry.

Scratch Harry off the list of Hobgoblin suspects. Too obvious, anyway. But it's always interesting when Harry starts to become unglued, as he does in this issue, even though this time it's in part due to expectant father jitters. Readers knew Harry had to get involved in this storyline eventually, and, even though it's not in the way they might have been expecting or hoping, Tom DeFalco still makes it a thrill.

Marvel
Jan 1985 • 22 pp.
Writer: Tom DeFalco
Pencils: Ron Frenz
Inks: Josef Rubinstein
Cover: Frenz, Rubinstein

Last CGC copy: 9.8 **Then 60¢ NOW $5**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
260	500	
➥Aquaman origin		
261-266	80	
267	740	
➥2nd Legion		
268	80	
269	225	
➥1st Aqualad		
270	80	
271	225	
➥Lex Luthor origin		
272-274	65	
275	145	
276-277	65	
278	65	272
279-280	65	
281	60	
282	95	
283	100	
284	60	
285-286	110	
287-289	60	
290	100	
291-292	45	
293	100	
294	90	
➥1st Mon-El Legion		
295-298	45	
299	55	
300	200	
➥Legion		
301	70	
302-305	55	
306-323	45	
324-339	40	
340	40	195
341-350	40	
351	50	228
➥1st White Witch		
352	35	210
353-355	35	
356-366	30	
367-372	25	
373	22	
374	22	146
375-377	22	
378	22	190
379-380	22	
381	58	224
➥Supergirl starts		
382-386	22	
387	22	62
388-389	22	
390	22	120
391-400	22	
401-402	21	
403	30	264
404	20	57
405	20	
406	20	80
407-414	20	
415	20	87
416	18	
417-420	13	
421	13	49
422-425	13	
426	13	46
427	13	
428	28	119
➥1st Black Orchid		
429	15	
430	15	35
431	28	104
➥Aparo Spectre		
432	15	58
433	15	49
434	12 △	40
435	12	49
436	10	44
437	10	32
438	10 △	60
439	8	43
440	8	56
441	8	
442-447	6	
448	5	20
449	5	
450	5	19
451-452	5	
453	5	18
454-458	5	
459-460	4	
461	6	
462	7	
463-479	4	
480-503	3	

Adventures Into Terror
ATLAS, 1950

1 (#43)	400	
2 (#44)	240	
3-4	160	
5	165	
6	145	
7	300	
8	145	
9-10	125	
11-20	110	
21-31	90	

Adventures Into the Unknown
ACG, 1948

1	1400	
2	600	
3	580	
4-5	350	
6-7	225	
8-10	175	
11-15	140	
16-26	120	
27	135	
28-30	120	
31-40	90	
41-50	80	
51	225	
➥3-D covers start		
52-58	190	
59	85	
60-62	70	
63-70	45	
71-90	38	
91-99	32	
100	36	
101-120	28	
121-140	26	
141-160	24	
161-174	18	

Adventures into Weird Worlds
ATLAS, 1952

1	285	
2	175	
3-5	140	
6-10	125	
11-20	100	
21-30	85	

Adventures of Captain America
MARVEL, 1991

1-4	5	

Adventures of Spider-Man
MARVEL, 1996

1-12	2	

Adventures of Superman
DC, 1987

0	3	
424	3	10
425	4	
426	3	
427-462	2	
463	3	
464-465	2	
466	3	
467-479	2	
480	3	
481-495	2	
496-498	3	
499	3	22
500	3	12
500/Collector's	4	
500/Silver	20	22
501-505	2	
505/Variant	3	
506-549	2	
550	4	
551-595	2	
596	2	6
597-599	2	
600	4	
601-623	2	
624	5	
625	4	
625/2nd	3	
626	2	
627-635	3	
636	5	
➥Identity Crisis tie		
637	4	
638	3	
639	5	
640-642	4	
1000000	2	
Ann 1-9	4	

Adventures of the Fly
ARCHIE, 1959

1	220	
2	140	
3	100	
4-5	80	
6-17	70	
18-26	40	
27	30	
28	30	61
29-31	30	

Adventures of the Jaguar
ARCHIE, 1961

1	125	
2	75	
3	50	
4-5	40	
6	30	66
7-10	30	
11-15	22	

Adventures on the Planet of the Apes
MARVEL, 1975

1	9	36
2	4	
3	4	29
4-5	4	
5/30¢	20	
6	4	
6/30¢	20	
7	4	
7/30¢	20	
8-11	4	

Aiden McKain Chronicles: Battle for Earth
DIGITAL WEBBING, 2005

1	3	
1/Incentive	10	

Akira
MARVEL, 1988

1	8	21
2-3	5	
4-38	4	

Alarming Tales
HARVEY, 1957

1	110	
2	65	
3	50	
4	50	161
5-6	40	

INSIDE... THE GUIDE

Absolute - Alarming $

AFTERMARKET REPORTS

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THE BOTTOM LINE

Heroes past and future gather under this month's Bottom Lines to discuss accessorizing and the historical importance of the loincloth.

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Conan — page 156
Magnus Robot Fighter — page 178
Robot Fighter — page 182
MRF — page 188
Spider-Man 2099 — page 190
The Twilight Zone — page 194

Robin Hood cover — Painted cover — Viking Prince origin — 1st Suicide Squad

11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
APR 57	JUN 57	SEP 57	NOV 57	JAN 58	MAR 58	MAY 58	JUL 58	SEP 58	NOV 58	JAN 59	MAR 59	MAY 59	JUL 59	SEP 59	NOV 59
$400	$400	$400	$400	$400	$400	$400	$400	$400	$400	$400	$400	$500	$350	$500	$325

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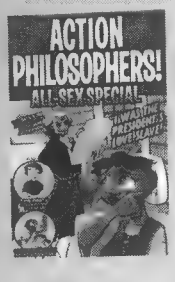
Action Philosophers! #2

When a Xeric-grant-winning comics title includes the words "All-Sex Special" and is advertised as being suitable for all ages, I had to see how the creators pulled it off.



EVIL TWIN
WRITER:
FRED VAN LENTE
ARTIST:
RYAN DUNLAVEY
B/W • 32 Pgs.
$2.95

While the very nature of the content, including a deluded Jesus hopping his crucifixion cross pogo-style in the direction of Disneyland, might preclude the widest possible market in some parts of the country, in other parts it's probably no concern.

These subjects are dealt with using equal doses of light-hearted humor and whimsy, plus obscure facts and a few unique phrases: like sex being described as "a Wal-Mart of evil."

The issue deals with the contradictions of Thomas Jefferson, who was a framer of the Constitution, but also a slave-owner.

There is plenty of other historical analysis, including a dissection of the love loves of both St. Augustine and the Soviet émigrée that American readers came to know as Ayn Rand.

★★★ — **Michael Tierney**

www.eviltwincomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Albedo THOUGHTS & IMAGES, 1984		
0/Yellow	45	
0/White	30	
0/Blue 1st	15	
0/Blue 2nd	8	
1	20	
1/Variant	10	
2 ➥1st Usagi Yojimbo	250	795
3	5	42
4-5	4	
6-8	3	
9-14	2	
Albion DC, 2005		
1	3	
Alias MARVEL, 2001		
1	4	11
2-28	3	
Aliens vs. Predator DARK HORSE, 1990		
0	4	22
1	4	13
2	4	
3-4	3	
Ann 1	5	
All-American Comics DC, 1939		
1	5700	
2	2000	
3	1400	
4-5	1250	
6-7	980	
8	1800	
9-10	950	
11	1025	
12-15	950	
16 ➥1st Green Lantern	72000	
17 ➥2nd Green Lantern	15600	
18	8800	
19 ➥1st Atom	13800	
20	4850	
21-23	2000	
24 ➥1st Mid-Nite, Sargon	2200	
25 ➥Dr. Mid-Nite origin	8300	
26 ➥Sargon origin	3000	
27	3500	
28-30	1250	
31-40	1040	
41-50	785	
51-60	675	
61 ➥1st Solomon Grundy	4400	
62-69	600	
70	600	1437
71-88	550	
89 ➥1st Harlequin	1200	
90	775	
91-99	525	
100	850	
101 ➥Scarce	1000	
102 ➥Scarce	1650	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
All-Flash DC, 1941		
1 ➥Flash origin	12500	
2	2400	
3-4	1600	
5-10	1100	
11-15	850	
16-20	800	
21-32	625	
All New Collectors' Edition DC, 1977		
C-53 ➥Rudolph	26	
C-54 ➥Supes v. WWoman	12	
C-55 ➥Legion	15	
C-56 ➥Superman vs. Ali	40	
C-58 ➥Supes vs. Shazam	12	
C-60 ➥Rudolph's Summer	20	
C-62 ➥Superman movie	12	
All-Star Batman and Robin Boy Wonder DC, 2005		
1/Batman	6	
1/Robin	5	
All-Star Comics DC, 1940		
1	10000	
2	3500	
3 ➥1st JSA	25000	
4	3000	
5 ➥1st Hawkgirl	2800	
6-7	1800	
8 ➥1st Wonder Woman	16000	
9-11	1600	
12-15	1400	
16-17	1200	
18	1200	3967
19-25	1200	
26-32	900	
33 ➥Grundy appearance	1800	
34-35	900	
36 ➥Batmn, Supes app	1300	
37	900	
38 ➥Black Canary starts	975	
39-49	900	
50 ➥Frazetta art	975	
51-55	900	
56	900	3817
57 ➥25-year hiatus starts	1200	
58 ➥1st Power Girl	12	47
59-61	6	
62	6	35
63	6	
64	6	29
65	6 ▽	29
66	8	17
67-68	6	
69	6	42
70-73	6	
74	8	33
All-Star Squadron DC, 1981		
1	4	14
2-10	2	
11-46	1	
47	3	
48-67	1	
Ann 1	2	
Ann 2-3	1	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
All-Star Western DC, 1970		
1	30	
2-3	15	
4	14	
5	14	56
6	9	34
7-9	9	
10 ➥1st Jonah Hex	260	1028
11	70 ▽	236
All-Winners Comics TIMELY, 1941		
1 ➥Cap America starts	16000	
2	4800	
3	2850	
4	2800	
5-6	2100	
7-10	1800	
11-18	1275	
19 ➥All-Winner Squad org.	3350	
21 ➥Scarce	3500	
Alpha Flight MARVEL, 1983		
1 ➥1st Marrina, Puck	5	19
2	4	
3	4	17
4-10	4	
11-12	3	
13	3	11
14-19	3	
20-24	2	
25-27	1	
28	3	
29-32	2	
33	2 ▽	24
34	3	
35-45	2	
46	3	
47 ➥1st Jim Lee at Marvel	4	
48-53	2	
54	3	
55-56	2	
57-74	1	
75-105	2	
106 ➥Northstar outed	3	
107-130	2	
Ann 1	4	
Ann 2	1	
Special 1	3	

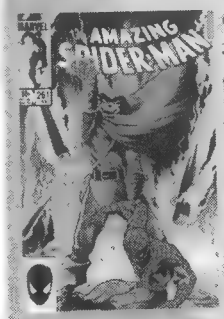
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Amazing Adult Fantasy MARVEL, 1961 Becomes Amazing Fantasy		
7	600	
8	475	
9-13	425	
14	525	
Amazing Adventures ZIFF-DAVIS, 1950		
1	450	
2-5	225	
6	225	96
Amazing Adventures MARVEL, 1961		
1	900	
2	525	
3-6	425	
Amazing Adventures MARVEL, 1970		
1	30	104
2	20	
3	20 ▽	64
4	14	38
5	14 ▽	63
6	20 ▽	69
7	14	48
8	22	95
9-10	20	
11 ➥1st blue Beast	140 △	615
12	20	
13	20	118
14	20 △	95
15	20	79
16	20	85
17	20	
18	14	60
19-25	5	
26-28	4	
29	4	23
30	3	14
31	3	16
32	3	11
33-36	3	
36/30¢	20	
37	3	41
37/30¢	20	
38	3	
39	3	19
Amazing Adventures of the Escapist DARK HORSE, 2004		
1-6	9	
7 ➥Last Eisner Spirit	10	
Amazing Fantasy MARVEL, 1962 Was Amazing Adult Fantasy		
15 ➥1st Spider-Man	32000	
16-18	5	
Amazing Spider-Man MARVEL, 1963		
-1	3	
1 ➥1st Chameleon	27000	
1/Golden	200	56
2 ➥1st Vulture	3400	
3 ➥1st Dr. Octopus	4600	1630
4 ➥1st Sandman	2300	1005
5 ➥Dr. Doom app.	2500	1057

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auction for CGC comics since June 2000. If we don't list market price, there simply isn't one yet.

RETROVIEW
Amazing Spider-Man #261 ★★★★



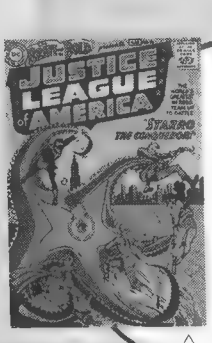
Marvel
Feb 1985 • 22 pp.
Writer: Tom DeFalco
Pencils: Ron Frenz
Inks: Josef Rubinstein
Cover: Charles Vess

"The Sins of My Father!"

The Hobgoblin kidnaps pregnant Liz to coerce Harry into handing over Norman's final journal.

Harry valiantly teams with Spider-Man against The Hobgoblin. There's a climactic battle in a burning warehouse. Liz goes into labor during the battle. Meanwhile, Spidey's symbiotic costume escapes from The Baxter Building. Could it get any better than this? Well, yes; there's an abso-frickin-lutely gorgeous painted cover by Charles Vess. Overlooked because it's not a key "event" issue, it's nonetheless remains one of the single finest modern issues.

Best CGC copy: **9.8** — **Then 60¢ NOW $5**



△ #28

First appearances abound

The Brave and the Bold #25 marked the beginning of the series' trend toward first appearances of various DC characters. Like sister publication *Showcase*, *B&B* was used as a try-out title for many characters who went on to their own series, including The Justice League in #28.

image © 1960 DC Comics

	27	28	29	30	31	32	33	34	35	36
		1st Justice League of America	JLA	JLA; 1st Amazo	1st Cave Carson	Cave Carson	Cave Carson	1st Hawkman II	Hawkman	Hawkm
NM Price	JAN 60 $330	MAR 60 $5000	MAY 60 $2000	JUL 60 $1750	SEP 60 $350	NOV 60 $200	JAN 61 $200	MAR 61 $1750	MAY 61 $400	JUL 6 $40

THE BOTTOM LINE

Amazing Spider-Man #262 ★★½

© Marvel

"Trade Secret"

Spider-Man tracks down a sleazy photographer who snapped his picture sans mask.

This has been an old plot device since the Mort Weisinger Superman days; Bob Layton could have spiced up this fill-in by having Peter photographed in his undies or something. And it's not as if anyone actually expects Peter's cover to be blown so easily.

But even the oldest jokes can generate laughs when they're dusted off, and Layton makes this classic story a fun one. Especially Peter's artificial, over-the-top fear tactics aimed at paparazzi.

Marvel
Mar 1985 • 21 pp.
Writer: Bob Layton
Pencils: Layton
Inks: Carlos Garzon
Cover: Eliot R. Brown (photo cover)

Best CGC copy: **9.9** — Then 60¢ NOW $4

	UNSLABBED Near Mint		SLABBED CGC 9.4 NM
6	1650		6787
➥1st Lizard			
7	1100		4375
8	800	△	3200
9	1025		5405
➥1st Electro			
10	990		3967
11	1900		8656
12	825		3354
13	1200		5058
➥1st Mysterio			
14	2050	▽	7901
➥1st Green Goblin			
15	1800		7801
➥1st Kraven			
16	790		3241
17	775		3156
➥2nd Green Goblin			
18	510		2141
➥1st Ned Leeds			
19	460		1837
20	510		
21	510	△	1831
22	425		1702
23	510		2050
24	500		2041
25	500		
26	550		2250
27	500		1905
28	325		3871
29	240		1048
30	240	▽	893
31	325		1491
32	175	▽	738
33	140	△	571
34	240		946
35	225		927
36	225		941
37	195	△	979
38	195		826
39	350		1600
➥1st Romita Spidey			
40	325		1306
➥Goblin origin			
41	300	△	1245
➥1st Rhino			
42	185	△	768
➥1st view of MJ			
43	120		596
44	175		713
45	115		500
46	200		799
➥1st Shocker			
47	105	△	421
48	120		491
49	125		525
50	625		2804
➥Spidey quits			
51	175		829
52	150		638
53	105	△	444
54	110	△	475
55	110		488
56	90	△	363
57	75	▲	347
58	80		318
59	70	▲	325
60	105		428
61	72		303
62	75	△	299
63	160		646
➥vs. both Vultures			
64	60	▲	252
65	55	▲	238
66	80		353
67	60	▲	254
➥1st Randy			
68	60	▲	246
69	75		318
70	70	△	328
71	70	▲	309
72	85		354
73	50	▲	250
74	80		330
75	65	▲	295
76	65	△	307
77	60		265
78	70	▲	323
79	60		256
80	60		
81	55	▲	245
82	50	▲	274
83	50	▲	254
84	55		239
85	55	▲	240
86	50	△	550
87	75	△	327
88	60		237
89	70	△	298
90	75		312
91	50	△	202
92	62	△	272
93	50		399
94	65	▲	278
95	52	▽	231
96	85		337
97	72	▽	286
98	80	▽	333
99	60		241
100	100	▽	413
101	130		569
102	105	▽	440
➥Morbius origin			
103	45		195
104	90		346
105	25	△	103
106	32		160
107	27	△	122
108	27		114
109	30	△	125
110	30		123
111	34		136
112	30		130
113	33	△	141
114	40		198
115	33		149
116	22		98
117	25	▲	102
118	22	△	93
119	50		196
➥vs. Hulk			
120	47	▽	183
➥vs. Hulk			
121	150	△	604
➥Gwen Stacy dies			
122	130	△	564
➥Green Goblin dies			
123	35		147
124	42		177
125	30	△	129
126	18		82
127	25	△	101
128	20		86
129	225	△	796
➥1st Punisher			
129/Ace	6		
130	16	▽	68
131	25		98
➥Uncle Doc Ock			
132	22		89
133	16		74
134	28		124
➥2nd Punisher			
135	45	△	188
136	50	▽	215
➥Harry as Goblin II			
137	25	▽	100
138	12	▲	58
139	19		75
140	17		71
141	12	▽	57
142	18	△	77
143	14		63
144	17		66
145	15	△	63
146	15	▽	58
147	14	▽	54
148	25		106
149	27		122
➥Spider-clone dies			
150	16	△	75
151	24		113
152	11	▽	45
153	10		39
154	10	△	37
155	12	▲	50
155/30¢	20		

Do-It-Yourself Grading

While **CGC** keeps its grading standards private, these are the **traditional** condition definitions...

Mint

Abbreviated: **M**

This is a perfect comic book.

The term for this grade is the same one used for **CGC's 10.0 grade.**

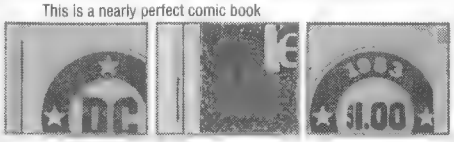
Its cover has full luster, with edges sharp and pages like new. There are no signs of wear or aging. It is not imperfectly printed or off-center.

Occasionally referred to as "Gem Mint," a term used by sportscard dealers.

Near Mint

Abbreviated: **NM**

This is a nearly perfect comic book



The term for this grade is the same one used for **CGC's 9.4 grade.**

Its cover shows barely perceptible signs of wear.

Its spine is tight, and its cover has only minor loss of luster and only minor printing defects. Some discoloration is acceptable in older comics --- as are signs of aging.

Very Fine

Abbreviated: **VF**

A **Very Fine** copy has beginning signs of wear.

The term for this grade is the same one used for **CGC's 8.0 grade.**

There can be slight creases and wrinkles at the staples, but it is a flat, clean issue with definite signs of being read a few times.

There is some loss of the original gloss, but it is in general an attractive comic book.

Fine

Abbreviated: **F, Fn**

A **Fine** comic book is a good-looking copy ... at first glance.

The term for this grade is the same one used for **CGC's 6.0 grade.**

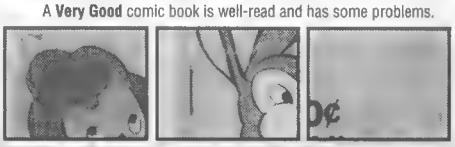
This comic book's cover is worn but flat and clean with no defacement. There is usually no writing on the cover or tape repair.

Stress lines around the staples and more rounded corners are permitted.

Very Good

Abbreviated: **VG**

A **Very Good** comic book is well-read and has some problems.



The term for this grade is the same one used for **CGC's 4.0 grade.**

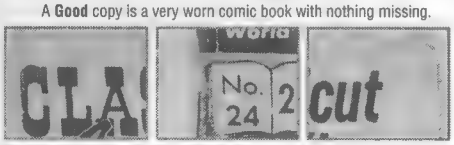
Most of the original gloss is gone. There are minor markings, discoloration, and/or heavier stress lines around the staples and spine.

The cover may have minor tears and/or corner creases, and spine-rolling is generally permissible.

Good

Abbreviated: **G, Gd**

A **Good** copy is a very worn comic book with nothing missing.



The term for this grade is the same one used for **CGC's 2.0 grade.**

Creases, minor tears, rolled spine, and cover flaking are generally permissible in this grade.

Older Golden Age comic books often come in this condition.

Fair

Abbreviated: **FA, Fr.**

A **Fair** copy has multiple problems but is structurally intact.

The term for this grade is the same one used for **CGC's 1.0 grade.**

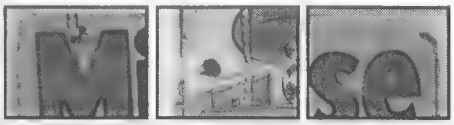
Copies may have a soiled, slightly damaged cover, a badly rolled spine, cover flaking, corners gone, and tears.

Tape may be present and is always considered a defect.

Poor

Abbreviated: **P, Pr**

A **Poor** copy is damaged and generally unsuitable for collecting.



The term for this grade is the same one used for **CGC's 0.5 grade.**

While the copy may still contain some readable stories, major defects get in the way.

Copies may be in the process of disintegrating and may do so with even light handling,

37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
Suicide Squad	Suicide Squad	Suicide Squad	Cave Carson	Cave Carson	Hawkman	Origin of Hawkman	Hawkman	Strange Sports Stories; Carmine Infantino art					Team-ups begin	Aquaman, Hawkman	Sgt. Rock
SEP 61	NOV 61	JAN 62	MAR 62	MAY 62	JUL 62	SEP 62	NOV 62	JAN 63	MAR 63	MAY 63	JUL 63	SEP 63	NOV 63	JAN 64	MAR 64
$250	$225	$225	$140	$140	$300	$350	$260	$60	$60	$60	$60	$60	$175	$225	$125

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Angel: The Curse #1

By delving into the world of *Angel*, IDW has opened up the can of worms not addressed since the television series concluded in early 2004 after its fifth season.

IDW
WRITER:
JEFF MARIOTTE
ARTIST:
DAVID MESSINA
Color • 32 Pgs.
$3.99

First: *The Curse* takes place either during or after Season 5 — Sorry, fans, no answer to that all-important query.

Second: For those who are not familiar with the character or the TV show, that's fine. The story easily works on its own, and there's an appropriately brief rundown of Angel's life at this time (enough info to deduce what I said in the previous paragraph).

Third: The comic itself (nice to mention it, eh?) explores territory fans would've loved to see series creator Joss Whedon cover on TV. Fortunately, writer Jeff Mariotte is no stranger to *Angel* and thus far he's doing the job admirably.

This issue has variant covers, but the one that might most impress *Angel* fans is Tim Bradstreet's rendition — wow. I don't know if there's a better drawing of Angel out there. To whom it may concern, one word: poster.

★★★ **— Ray Sidman**

www.idwpublishing.com

RETROVIEW
Amazing Spider-Man #263 ★★½

Marvel
Apr 1985 • 22 pp.
Writers: Tom DeFalco
Pencils: Ron Frenz
Inks: Brett Breeding, John Beatty
Cover: Frenz, Josef Rubinstein

"The Spectacular Spider-Kid!"

High-school geek Ollie Oshick assumes the identity of The Spectacular Spider-Kid.

It's the usual case of the nerd turning into a hero and automatically getting the girl. With Spidey's help, of course.

Readers will be more interested in Spidey deciding to don a harmless spandex copy of his black costume (the alien symbiote is featured in Web of Spider-Man #1); for the first time, there are two costumes in his repertoire, a compromise that would keep readers on both sides of the costume controversy pacified.

Best CGC copy: 9.9

Then 65¢ NOW $4

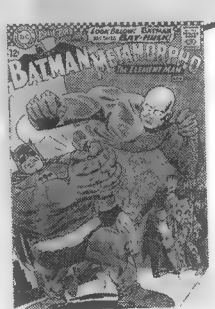
Amazing Spider-Man CONTINUED	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
156	12	49
156/30¢	20	
157	12 ▽	45
157/30¢	20	238
158	10 △	40
158/30¢	20	
159 ➥vs. Doc Ock	11	41
159/30¢	20	
160	9	36
161	12 ▽	49
162	11 ▽	52
163	10	44
164	12	50
165	9	37
166	9	35
167	7 ▽	29
168	7	29
169	10	41
169/35¢	15	
170	7 △	30
170/35¢	15	
171	7	29
171/35¢	15	
172	8 △	38
172/35¢	15	
173	18	76
173/35¢	25	76
174	10 ▽	41
175	10 ▽	36
176	12 ▽	54
177	12 △	49
178 ➥1st Hamilton Goblin	11 △	43
179	11 ▽	45
180	11 ▽	49
181	9	33
182	8	32
183	7	28
184	6	35
185	7 ▽	26
186	8	33
187	8 ▲	37
188	7	36
189	6	24
190	7 △	30
191	6 ▽	25
192	6	26
193	6	25
194 ➥1st Black Cat	21 ▽	79
195	9 ▽	40
196	6	23
197	6	26
198	6 △	26
199	6	26
200	10 ▽	39
201	9	37
202	7	29
203	6 ▽	22
204	8 ▽	29
205	6	24
206	6 ▽	22
207	5 ▽	22
208	6 △	25
209	6	26
210	6 ▽	25
211	6	25
212	5 △	21
213	5	22
214	5 ▽	19
215	5	22
216	5	21
217	5	19
218	5	20
219	6	24
220	6	27
221-222	4	
223	4	22
224	4	19
225	4	
226	7 ▽	25
227	6 ▽	25
228	4	21
229	11 ▽	35
230	6	23
231	6 ▽	22
232	4	
233	4	15
234	6	20
235	4 △	20
236	5 ▽	19
237	5	18
238 ➥1st Hobgoblin	22 ▽	87
239	10 ▽	40
240	5	19
241	4	15
242	5	
243	6	26
244	5 ▽	24
245	5 △	20
246	4 ▽	13
247	3	19
248	4	18
249	5 ▽	22
250	6 ▽	26
251	6	24
252 ➥1st black costume	10 △	40
253	5 ▽	20
254	5 ▽	19
255	4	16
256	4	16
257	4	15
258	4	16
259	4 △	19
260	5 ▽	20
261	5 △	22
262	4	18
263	4	20
264	3	15
265	4	18
266	3 ▽	13
267	3	13
268	4	15
269	4	
270	4	18
271	5	19
272	4	11
273	4	
274	5 △	18
275	5 ▽	22
276	5	20
277	4 △	14
278	4	16
279	4	18
280	3	22
281	5	19
282	5 ▽	22
283	4	19
284	5 △	19
285	6	20
286	4 △	16
287	5	
288	6	22
289	6 ▲	22
290	5	21
291	5	18
292	5	21
293	5	22
294	6	21
295	6	25
296	5	19
297	6	23
298 ➥McFarlane starts	12 ▽	41
299 ➥Venom cameo	9 ▲	32
300 ➥1st Venom	35 △	106
301	6	22
302	4	17
303	5	18
304	4	15
305	4	14
306	4	17
307	4	16
308	5	17
309	4	14
310	5	18
311	5	18
312	5	21
313	5	18
314	4	17
315	5 ▽	19
316	5	22
317	6	21
318	6	21
319	5	18
320	3	12
321	4	16
322	5	18
323	3	12
324	5	17
325	4	14
326	4	14
327	4	14
328	5 ▽	16
329	3	16
330	3	
331	3	11
332	3	
333	3	12
334	3	12
335-343	3	
344 ➥1st Cletus Kassidy	4	18
345	3	
346	3	14
347	3	13
348-352	2	
353	2	9
354-357	2	
358	6	20
359	2	
360	3	11
361 ➥1st Carnage	6 ▽	22
362 ➥2nd Carnage	25	88
363	4 ▽	16
364	3	
365	4	17
366-374	2	
375	4	16
376-380	3	
381	3	16
382-388	3	
388/Variant	2	
389-394	3	
394/Variant	4	
395-399	3	
400 ➥no overlay	5	21
400/Gray	4	27
400/White	30	21
401-441	2	
500	4	18
501-502	3	
503-509	2	
509/DirCut ➥Director's Cut	7	
510	4	
511	3	
512	5	
513	3	
514-521	2	
Alm Giveaway 1	4	
Alm Giveaway 2	2	
Ann 1 ➥1st Sinister Six	700	
Ann 2	550	2343
Ann 3	115	453
Ann 4	90 ▽	358
Ann 5	75	281
Ann 6	35	118
Ann 7	35 ▽	139
Ann 8	22	88
Ann 9	22	87
Ann 10	8	32
Ann 11	8	29
Ann 12	8	34
Ann 13	7	25
Ann 14	6	27
Ann 15	7	27
Ann 16	4	19
Ann 17-18	4	
Ann 19	4	17
Ann 20-21 ➥Spidey marries	4	
Ann 21/Direc	5 ▽	21
Ann 22	4	20
Ann 23-25	3	
Ann 26	4	15
Ann 27-28	3	
Ann 1996	4	
Ann 1997	3	
Ashcan 1	1	

Amazing Spider-Man MARVEL, 1999 Issue #s start at #442	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1 (442)	7	29
1/DF Romita	12	
1/DF Lee	35	
1/DF	5	
1/Authentix	8	
1/Sunburst	18	24
2	3	
2/Kubert	3	
3-11	2	
12	3	
13-17	2	
18-19	3	
20	5	
21-24	2	
25	3	
25/Speckle	4	
26-29	2	
30 ➥Straczynski starts	5	18
31	3	10
32	4	15
33	4	
34	5	
35	4	19
36	9 △	36
36/DF ➥9/11 issue	20	93
37	3	12
38	3	11
39	3	12
40	2	
41	4	14
42	3	
43	3	13
44-49	2	
50	6	19
51-55	2	
56	2	9
57-58	3	
Ann '99-00	4	
Ann 2001	3	

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.



△ #68

The Brave and the Bold™

A team-up tradition

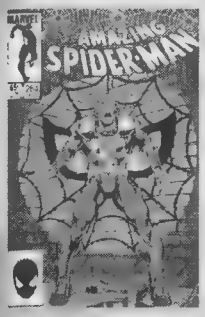
Beginning in *The Brave and the Bold* #50 with the teaming of Green Arrow and The Martian Manhunter, the series began featuring team-ups in nearly every issue. With #67, the team-ups featured Batman and another DC hero in every issue.

Image © 1966 DC Comics

	Atom, Flash	1st Teen Titans	Metal Men, Atom	Flash, Manhunter	1st Metamorpho	Metamorpho	Batman, GL	Teen Titans	Starman, Black Canary
	53	54	55	56	57	58	59	60	61	62
	MAY 64	JUL 64	SEP 64	NOV 64	JAN 65	MAR 65	MAY 65	JUL 65	SEP 65	NOV 65
NM Price	$75	$390	$45	$45	$150	$65	$80	$100	$125	$100

THE BOTTOM LINE

Amazing Spider-Man #264 1/2



© Marvel

"Red 9 and Red Tape!"

Spider-Man keeps a dying man from being thrown out of the hospital while battling an amateur super-villain with a power-suit.

Marvel's editors must have been desperate for a fill-in story to let a piece of junk like this go public. This contrived, senseless story piques no curiosity and holds no interest. Basic logic eludes Craig Anderson; since when did the government arbitrarily declare people dead? And he doesn't seem to know the difference between a hospital and a hospice.

The only thing meriting a rating is Paty Cockrum's passable, if generic, art.

Marvel
May 1985 • 22 pp.
Writers: Craig Anderson
Pencils: Paty Cockrum
Inks: Paty Cockrum
Cover: William Johnson, Joe Rubinstein

Best CGC copy: 9.8 **Then 65c NOW $3**

The Butler Report

Don Butler, *CBG* price guide analyst

Comics comeback

As the mid-summer doldrums settled onto the sales of graded Golden and Silver Age comics, Marvel's *House of M* and DC's "Crisis" countdown helped keep new comics sales brisk. This, in turn, has led to an active aftermarket of early tie-in issues.

For those of you who see red (foil) over variants — well, they're not going away. At least 25 variants have been added to the ***CBG*** price guide database each month since April. Leading the way, of course, is Marvel's ***New Avengers***; each variant/incentive cover for the first seven issues has had a minimum average sale of $15. The *Fantastic Four* movie release spurred variant comics for FF titles, but they haven't captured the demand as much as, say, *Ultimate Spider-Man* or *X-Men* variants. Two *FF* #527 variants are valued at $7 or less, while *the Uncanny X-Men* #461 Kubert cover goes for $15 or more.

Variant highlights

Some of the top high bids for slabbed variant comics in June included:

- *Batman* #608 (RRP), 9.8, $1,980 (RNM)
- *Batman* #608 (RRP), 9.6, $1,115
- *Ultimate Spider-Man* #1 (white), 9.8, $925
- *Identity Crisis* #1 (RRP), 9.8, $766 (Reserve Not Met)
- *Batman* #608 (RRP), 9.2, $710
- *Superman* #204 (RRP), 9.8, $710
- *Wolverine* #145 (Nabisco), 9.6, $700
- *Superman* #204 (RRP), 9.8, $680
- *Identity Crisis* #1 (RRP), 9.8, $661
- *Superman/Batman* #1 (RRP), 9.8, $535
- *Marvel Spotlight* #28 (30¢), 9.6, $456
- *Star Wars* #4 (35¢), 8.5, $406
- *Star Wars* #1 (35¢), 6.0, $400

Overall, the comics market continues to slowly regain its health. Recent conventions have drawn better-than-anticipated crowds, back-issue sales are going strong, the market for art has picked up substantially in the past year, and the sales of slabbed comics have brought a new comfort level to high-grade collectors.

• Just a reminder: The ***CBG*** **Standard Catalog of Comic Books** Fourth Edition is scheduled to hit in late August. With prices for 165,000 comics, results from 125,000 auctions, 70,000 circulation figures, more CGC population data, new essays, and 1,600 pages, it includes everything in our database!

June slabbed comics sales

Throughout the price guide, you'll see a variety of arrows next to slabbed comics prices. The figure calculates all auction results of 9.4-graded and slabbed comics from the previous three months. Here's what they indicate:

▲ Slabbed comic has **increased three months in a row** in average value = 25
▲ Slabbed comic has **increased two months in a row** in average value = 252
△ Slabbed comic has **increased since last month** in average value = 59
▽ Slabbed 9.4 comic has **decreased since last month** in average value = 419

Don Butler *believes cow-tipping should be added to the London Olympics. Contact him at* ***megaguide@krause.com.***

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Amazing Spider-Man Giveaways MARVEL, 1977		
1-2	4	
3	4	22
4	6	
5	4	
American Splendor PEKAR, 1976		
1	65	
2	30	
3-5	20	
6-10	15	
11-13	10	
14	18	
15	8	
16	4	
17	8	
America's Best Comics NEDOR, 1942		
1	1600	
2	850	
3	600	
4-6	440	
7	575	
8-10	400	
11-24	360	
25-31	265	
America's Best TV Comics ABC TV, 1967		
1	95	339
America's Greatest Comics FAWCETT, 1941		
1	1900	
2	900	
3	675	
4-5	500	
6-8	450	
Angel DARK HORSE, 1999		
1-17/Reg	3	
1-17/Variant	3	
Angel DARK HORSE, 2001		
1-4/Reg	3	
1-4/Variant	3	
Angel: The Curse IDEA & DESIGN WORKS, 2005		
1	4	
1/Autographed	20	
2/Byrne	5	
2/ChrisCross	4	
2/Messina	5	
2/Shannon	4	
2/Photo	15	
Angel and the Ape DC, 1968		
1	40	173
2	20	
3	15	27
4-7	15	
Angeltown DC, 2005		
1-5	3	
Animal Comics DELL, 1942		
1	900	
2	450	
3	340	
4	150	
5	300	
6-7	135	
8	225	
9	225	360
➥War bonds cover		
10	225	
11-15	170	
16-20	130	
21-25	105	
26-30	80	
Animal Man DC, 1988		
1	4	
2	3	13
3-49	2	
50	3	
51-55	2	
56	4	
57-89	2	
Ann 1	4	
Anthro DC, 1968		
1	50 ▽	136
2	20	
3	20	54
4-5	20	
6	20	105
Aquaman DC, 1962		
1	900	
2	275	
3-5	150	
6-10	90	
11	125	
➥1st Mera		
12-17	75	
18	90	
➥Weds Mera		
19-20	60	
21	60	183
22	60	
23	60	238
24	60	
25	60	179
26-28	60	
29	75 ▽	220
➥1st Ocean Master		
30	50	175
31	45	
32	50	
33	45	
34	45	120
35-36	40	
37	40	151
38-39	40	
40	40	146
41	40	148
42-43	30	
44-46	25	
47	25	234
48-49	25	
50	75	
51	50	194
52	40	150
53-55	20	
56	20	76
57	20	33
58	20	
59-60	10	
61	10	27
62	10	
63	10	29
Aquaman DC, 2003		
1-14	3	
15	12	
➥Old costume back		
16-17	6	
18-32	3	
Arana: Heart of the Spider MARVEL, 2005		
1	4	
1/Incentive	10	
2-5	3	

PRICE GUIDE KEY: CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Aquaman #30-31

The Sub-Diego storyline is here to stay, and writer Marc Guggenheim explores the unique difficulties associated with the traumatic adjustment from surface citizen to ocean denizen. In the "Kiss of Death" storyline, he's offered a murder mystery in this unpredictable environment that highlights the frustrations inherent with solving crimes under water.

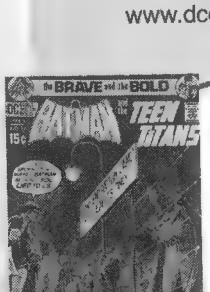
DC
WRITER:
MARC GUGGENHEIM
ARTIST:
ANDY CLARKE
Color • 32 Pgs.©
$2.50©

The methods employed on *Law & Order* won't work here. No crime-scene evidence can assist Aquaman or the "former" police force, as victims suffering from oxygen overdose begin piling up. One-time cop Chandra Abbott attempted to begin an investigation, but, when you can't even write notes, it's time to get help from the surface. Aquaman makes his first visit to Arkham Asylum and enlists the assistance of Dr. Jonathan Crane.

Aquaman as detective is an interesting and welcome change of pace. But, with comics, it all comes down to art and the difficulty of forging a seamless blend between art and words to propel the story. The presentation here is choppy and disconnected at times, which diverts attention from the story's motion.

★★ **— Karen O'Brien**

www.dccomics.com



△ #94

The Brave and the Bold

Relevant issues

At about the same time the "relevancy" issues of *Green Lantern* began in 1970, Batman's team-ups in *The Brave and the Bold* also attempted to address social issues of the day, often with the help of The Teen Titans or The Metal Men.

image © 1971 DC Comics

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Archer & Armstrong VALIANT, 1992		
0	4	
0/Gold	25	30
1	4	
2	3	
3-7	2	
8	3	
9	2	
10-21	1	
22	2	
23-25	1	
26	5	
Archie ARCHIE, 1942		
1	12200	
2	3325	
3	2175	
4	1100	
5	1000	
6	740	
7-9	660	
10	585	
11-15	475	
16-20	400	
21-24	325	
25-30	275	
31-35	220	
36-40	175	
41-50	125	
51-60	110	
61-70	70	
71-80	56	
81-90	44	
91-99	34	
100	55	
101-120	22	
121-140	16	
141-150	13	
151-180	9	
181-200	5	
201-250	3	
251-556	2	
Ann 1	1350	
Ann 2	660	
Ann 3	475	
Ann 4	345	
Ann 5	285	
Ann 6	180	
Ann 7	160	
Ann 8	135	
Ann 9	120	
Ann 10	110	
Ann 11	70	
Ann 12	60	
Ann 13	58	
Ann 14-15	50	
Ann 16-17	26	
Ann 18-19	22	
Ann 20	14	
Ann 21-22	9	
Ann 23-26	8	
Armorines VALIANT, 1993		
0/Gold	25	
0	1	
0/StandAlone	30	
1/WSS	40	
1-8	1	
9-11	2	
12	4	

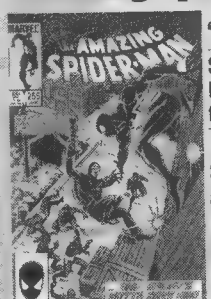
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Armor X IMAGE, 2005		
1-4	3	
Army at War DC, 1978		
1	10	27
Army of Darkness DARK HORSE, 1992		
1	12	
2-3	9	
Army of Darkness: Shop Til You Drop (Dead) DEVIL'S DUE, 2005		
1	3	
1/Ebas	4	
1/Isanove	3	
1/Lee	4	
1/Rivera	3	
1/Glow	35	
2	3	
2/Variant	8	
2/DF	15	
3-4	3	
Arrgh! MARVEL, 1974		
1	5	65
2	4	
3-5	3	
Aspen Extended ASPEN, 2004		
1	8	
1/Conv	15	
Aspen ASPEN, 2003		
1	7	
1/Variant	12	
1/Conv	10	
2	4	
2/Variant	6	
2/Conv	10	
3	6	
3/Variant	8	
3/Conv	10	
Aspen Seasons: Spring 2005 ASPEN, 2005		
0	3	
Aspen Sketchbook ASPEN, 2004		
1	3	
Astonishing Spider-Man MARVEL		
1-32	4	
Astonishing Tales MARVEL, 1970		
1	40	146
2	20	56
3	20	52
4	20	54
5	20	66
6	12	40
7	15 ▽	53
8	15	52
9	10	35
10	10	
11	10	39
12	30	122
➥Man-Thing story		
13	10	45
14	10	
15	10	30
16-20	10	
21	10	102
22	10	
23	10	48
24	10	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
25	25 ▲	104
➥1st Deathlok		
26	10	40
27	7	24
28	7	20
29	7	22
30-31	5	
32	5	23
33	10	39
34	5	
35	7	18
➥Low distribution		
35/30¢	20	
36	10	29
➥Low distribution		
36/30¢	20	
Astonishing X-Men MARVEL, 1995		
1	6	
2	6	17
3	6	
4	8	32
Astonishing X-Men MARVEL, 1999		
1	5	
2-3	3	
Astonishing X-Men MARVEL, 2004		
1	6	34
➥Whedon starts		
1/Cassaday	45	36
1/Del Otto	12	23
1/DirCut	5	16
1/DF	0	
2	16	
3	4	
4	8	
4/Variant	25 △	31
➥Colossus cover		
5	8	
6	4	
7-10	3	
10/Variant	5	
11	3	
Astro Boy GOLD KEY, 1965		
1	265	1156
Astro City IMAGE, 1995		
1	5	
2	3	
3	3	8
4-6	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Astro City IMAGE, 1996		
½	3	
½/Direct	3	
1	4	
1/3D	5	
1	4	
1/3D	5	
2-22	3	
Astro City: Dark Age DC, 2005		
1	3	
Atheist IMAGE, 2005		
1-2	4	
Atom DC, 1962		
1	750	
2	300	
3	225	
4-5	175	
6	125	
7	250	
➥Hawkman app.		
8	125	
9	90	
10-12	85	
13	85	288
14	95 △	359
➥Hawkman app.		
15	85	
16-17	45	
18	50 ▽	209
19	45	
20	45	211
21-23	35	
24	35	129
25-28	35	
29	90	
30	35	244
31	46	185
32	35	
33	35	133
34	35	137
35	35	
36-37	45	
38	30	
Special 1-Special 2		3
Atom and Hawkman DC, 1968		
Cont'd from Atom		
39-41	30	
42	30	130
43-45	30	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Authority DC, 1999		
1	5	20
2-3	4	
4-6	3	
7	3	10
8-29	3	
Ann 2000	4	
Authority DC, 2003		
0-14	3	
Authority: Revolution DC, 2004		
1-10	3	
Avengers MARVEL, 1963		
0	3	
1	4200	1487
➥1st Avengers		
1.5	3	
2	935	336
3	750	272
4	1450	521
➥Cap. America joins		
4/Golden	40	17
5	350	
6	390	140
7	460	166
8	275	100
9	225	
➥1st Wonder Man		
10	180 △	65
➥1st Hercules		
11	275	101
➥Spider-Man app.		
12	115	41
13	135	
14	150	52
15	100	37
16	125	
17	115	4
18	100	3
19	150	5
20	80 △	3
21	70	
22	70	2
23	75 △	2
24	70	1
25	70	1
26	65	1
27	70	2
28-29	50	
30	50	1
31	43	
32	37	1

RETROVIEW
Amazing Spider-Man #265 ★★



"After The Fox!"

Spider-Man tracks down The Black Fox, who has stolen priceless jewels from Silver Sable International.

This first appearance of Silver Sable was highly sought after for about five minutes during the mid-'90s speculation glut, and there's a second printing out there. Black Fox wasn't sought after even that long. Both characters are about as colorful as their names suggest, making for a bland and uninteresting story.

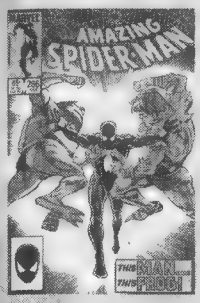
The only element of interest is the beginning of Peter's reconciliation with Aunt May, who has barely spoken to him since he dropped out of college.

Marvel
Jun 1985 • 22 pp.
Writer: Tom DeFalco
Pencils: Ron Frenz
Inks: Josef Rubinstein
Cover: Frenz, Rubinstein

Best CGC copy: 9.9 **Then 65¢ NOW $4**

	Dead-man	Creeper	Flash	Aquaman	Teen Titans	Sgt. Rock	Green Arrow	Deadman	Wonder Woman	Wildc
	79 SEP 68	80 NOV 68	81 JAN 69	82 MAR 69	83 MAY 69	84 JUL 69	85 SEP 69	86 NOV 69	87 JAN 70	88 MAR
NM Price	$75	$50	$50	$50	$60	$50	$50	$50	$20	$2

Amazing Spider-Man #266 ★★★



© Marvel

"Jump for My Love or Spring Is in the Air"

After Spider-Man saves his life, The Toad looks to become his crime-fighting partner, which troubles Frog-Man.

One glance at the cover is enough to make readers croak, at least those fearing another issue that reads like an episode of Spidey's Stupidest Villains. But that would be unfairly jumping to conclusions, for Peter David does what he's always done best: pace and characterize a story so that even the dumbest characters can carry it. It makes for a genuinely funny issue that in any other writer's hands would have just been a joke.

Marvel
Jul 1985 • 23 pp.
Writer: Peter David
Pencils: Sal Buscema
Inks: Jose Rubinstein
Cover: Danys Cowan Rubinstein

Best CGC copy: **9.8**

Then 65¢ NOW $3

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
33	50	173
34	55	235
35	50	188
36	35	113
37	40	159
38	43	
39	40	156
40	40	155
41	40 ▽	149
42	50	163
43	40	171
44	40	140
45	50	192
46	30 △	126
47	37 ▽	142
48	37	155
49	32	136
50	30	122
51	40 ▽	156
52	41 △	174
53	60	235
➥X-Men app		
54	30	126
55	30	119
56	50	212
57	110 ▽	479
➥1st Vision		
58	65	240
59	40	
60	40 ▽	158
61	30	122
62	30	132
63	30 ▽	128
64	30	114
65	30 ▽	101
66	30 ▽	127
67	45 ▽	185
68	27	133
69	22	130
70	22	150
71	50	192
➥1st Invaders		
72	30	111
73	25	112
74	25 ▽	95
75	25 ▽	102
76	25	104
77	20	80
78	25	105
79	23	83
80	23	
81	23	87
82	25	116
83	36	139
➥1st Valkyrie		
84	23	
85	23	104
86	23	100
87	40	164
88	25	103
89	20	
90	20	89
91	20	89
92	20	119
93	105	476
➥Double-size		
94	35	138
95	35	153
96	35 ▽	144
97	26	113
98	26	72
99	30 ▽	148
100	55	222
➥Knight gets sword		
101	18	
102	16	63
103	35	147
➥Sentinels		
104	20	85
105	18	
106	17	70
107	20 ▽	71
108	12	52
109	18	
110	25	115
111	22	91
112	25	92
113	11 ▽	54
114	15	64
115	13	
116	27 ▽	110
➥Defenders War		
117	20	79
118	20	95
119	12	62
120	12	52
121	10 ▽	41
122	13 ▽	50
123	9	39
124	12	48
125	20	77
126	18	
127	12	51
128	12	31
129	12	
130	12	67
131	12	49
132	10	36
133	8	32
134	10	37
135	10	39
136	8	31
137	8	30
138	7 ▽	30
139	7	24
140	7	31
141	10	45
142	9	33
143	8	35
144	8	37
145	6	37
146	6	47
146/30¢	20	
147	6	
147/30¢	20	
148	6	53
148/30¢	17	72
149	6	24
149/30¢	15	
150	6 ▽	30
150/30¢	15	
151	6	27
152	6	25
153	6	22
154-155	6	
156	8	36
157	6	
158	6	32
159	6	32
160	6	
160/35¢	15	
161	6	27
161/35¢	15	
162	8	31
162/35¢	15	
163	6	28
163/35¢	15	
164	6	
164/35¢	15	
165	6	
166	6	23
167	5	19
168	7	28
169	4	17
170	4	18
171	4 ▽	31
172	4	15
173	4	18
174	4	16
175	4	21
176	4	
177	4	10
178	5 ▽	17
179	4 △	16
180	4 ▽	16
181	5	
182	4 ▽	18
183	5 △	25
184	6	25
185	7 ▽	27
186	5 △	22
187	6	23
188	6	
189	6 ▽	23
190	5 △	17
191	5 ▽	23
192	5	20
193-194	5	
195	5	16
196	7	30
197-199	5	
200	9	35
➥Double-size		
201-210	3	
211	3	12
212-218	3	
219-224	2	
225	3	12
226-249	2	
250	3	
251-262	2	
263	3	
264-349	2	
350	3	
351-359	1	
360	3	
361-362	1	
363	3	
364-365	1	
366	4	
➥Foil cover		
367-368	1	
369	3	
370-374	1	
375	2	
375/Collector's	3	
376-379	2	
379/Double	3	
380	2	
380/Double	3	
381	2	
381/Double	3	
382	2	
382/Double	3	
383-399	2	
400	4	
401-402	3	
Ann 1	125	420
Ann 2	115	466
Ann 3	26	
Ann 4	23	95
Ann 5	25	107
Ann 6	7	
Ann 7	12	49
Ann 8	8	30
Ann 9	4	29
Ann 10	9 ▲	34
Ann 11-16	4	
Ann 17	3	10
Ann 18-23	3	

Avengers
MARVEL, 1996

1	3	13
1/Variant	3	
2-11	2	
12	3	
13	2	

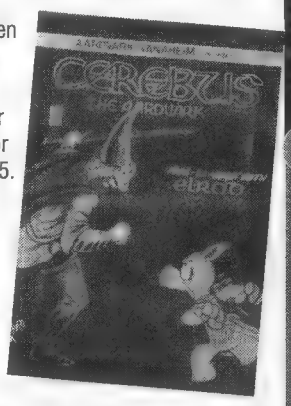
Avengers
MARVEL, 1998
(#s) pick up from v2

0	2	
1 (#416)	4	12
1/Chrome	6	
1/Others	4	
2-5	3	
6-11	2	
12	3	
12/DF	12	
12/White	5	
13-16	2	
16/Variant	2	13
17-24	2	
25	3	
26	2	
27	3	
28	2	
34	3	
35-47	2	
48	4	

The Butler Report

Hypergrade highlights

June turned out to be a reflection of May's hypergrade comics sales. High-grade new comics led the charge, capturing 25% of all slabbed comics sales for the month, while Golden and Silver Age titles languished (even at high grades).



The bad news is the number of **CGC 9.8** auctions dropped for the third straight month to 1,765. The average high bid also slid from $121 in May to $93 in June (right around average for the year).

For a change, variant and RRP comics sales dropped off at the 9.8 level. Yet another copy of *Batman* #608 (RRP) was on June's top 9.8 list (below), but it failed to meet the seller's reserve after a high of $1,980. This marks at least the 10th time in 2005 that a 9.6 or 9.8 copy of the variant has failed to sell after posting a minimum high bid of $1,600. Three *Ultimate Spider-Man* #1 white variants also showed up on the list of the Top 30 9.8s.

At the **9.9** level, activity and high bids were again very quiet. More than half of the Top 30 9.9-10.0 high bids were garnered by various *Ultimate Spider-Man* issues. The top comics included *Amazing Spider-Man* #73 in 9.9 at $1,475 (oddly, *ASM* #73 was also the comic with the high bid at the 9.8 level in June — and received a higher bid), ***Cerebus the Aardvark*** #4 in 9.9 at $1,300, and *Captain America* #241 in 9.9 at $805. No other 9.9 or 10.0 comics cracked the $600 mark for the month.

NEXT MONTH: Thanks to reader response, we're increasing our coverage of hypergrade sales data. We'll replace our 9.9 sales info in the ***CBG*** price guide with 9.8 sales figures — more than 2,000 additional realized values!

Top June 9.8 sales

1. *Amazing Spider-Man* #73, **$2,869**
2. *Whiz Comics* #32 (Mile High), **$2,650**
3. *Daredevil* #131, **$2,500**
4. *Daredevil* #168, **$2,275** (RNM)
5. *Incredible Hulk* #180, **$2,257**
6. *Uncanny X-Men* #96, **$2,025**
7. *Iron Man* #1, **$2,025**
8. *Batman* (RRP) #608, **$1,980** (RNM)
9. *Uncanny X-Men* #95, **$1,580**
10. *Amazing Spider-Man* #65, **$1,332**
11. *Captain America* #110, **$1,285**
12. *Uncanny X-Men* #120, **$1,237**
13. *Amazing Spider-Man* #88, **$1,136**
14. *Captain America* #109, **$1,102**
15. *Universe X Spidey* (recalled) #1, **$930**

RNM = Reserve Not Met

*Look for the **CBG 2005 Standard Catalog of Comic Books**, available from a retailer or bookstore near you late this summer!!*

PRICE GUIDE KEY:
OTHER GRADES **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM
Fine (F) is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

The Batman Strikes #9-10

Flying well below the radar of the *Batman Begins* feature film is WB's *The Batman*, which updates The Caped Crusader for a young audience with "hip" dialogue, futuristic Bat-gadgets, and an oddly drawn (if familiar in name and deed) gallery of rogues. *The Batman Strikes*, which is the comic-book counterpart to the cartoon, reaches its 10th issue with a story revolving around an unconventional escape from prison by Kirk "Man-Bat" Langstrom. Much of "Illumination" is told via flashback sequences, making it hard to follow for kids at whom this series is presumably aimed.

DC
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
Color • 40 Pgs. (#9), 32 Pgs. (#10)
$2.25@

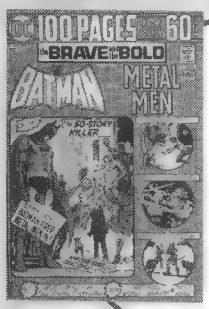
For a more linear tale, read the previous issue (entitled "Sanity Plea"), which has The Clown Prince of Crime using the court system to try to finagle his way out of Arkham Asylum and into a standard prison cell. His reason for doing so is something of a chuckle and manages to give Joker and Batman something in common. (It's no *Killing Joke*, but it gets the job done.) Mercifully, neither issue features Batman spouting "modern" lingo or acting out of character.

★★ — **Brett Weiss**

www.dccomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Avengers CONTINUED		
49	2	
50	3	
51-80	2	
81-82	3	
83-84	2	
500	12	
➥Disassembled		
500/DirCut	18	
501	5	
➥Disassembled		
502	7	
➥Hawkeye dies		
503	4	
Ann 1998	3	
Ann '99-00	4	
Ann 2001	3	
Avengers: Earth's Mightiest Heroes MARVEL, 2004		
1-8	4	
Avengers Forever MARVEL, 1998		
1	3	
1/WF	5	
2-12	3	
Avengers (TV) GOLD KEY, 1968		
1	125	419
1/Variant	200	
Avengers/JLA DC, 2003 Also see JLA/Avengers		
2	7	
4	6	
Avengers/ Thunderbolts MARVEL, 2004		
1-6	3	
Avengers West Coast MARVEL, 1989 Was West Coast Av.		
47-74	1	
75	2	
76-102	1	
Ann 4-8	2	
Babylon 5 DC, 1995		
1	5	
2-4	4	
5-11	3	
Badger CAPITAL, 1983		
1	4	19
2-5	3	
6-49	2	
50	4	
51	2	
52-54	3	
55-70	2	
Badger IMAGE, 1997		
1-11	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Banana Sundays ONI, 2005		
1	3	
Barbarians ATLAS-SEABOARD, 1975		
1	8	32
Barbie and Ken DELL, 1962		
1	200	
2	150	226
3-4	150	
5	165	
Batgirl DC, 2000		
1	4	14
1/2nd	3	
2	4	10
3-5	4	
6-66	3	
Ann 1	4	
Batgirl Special DC, 1988		
1	3	13
Bat Lash DC, 1968		
1	25	
2-3	15	
4	15	48
5	15	
6	15	46
7	15	
Batman DC, 1940		
0	3	
1	80000	
➥1st Catwoman		
2	15000	
3	9750	
4	7500	
5	5500	
➥1st Batmobile		
6-7	4500	
8	4000	
9	3750	
10	7500	
11	4750	
12	2900	
➥1st Batcave		
13-14	2775	
15	2625	
16	4600	
➥1st Alfred		
17-20	1650	
21-22	1275	
23	2000	
24	1275	4617
25	2050	
26-30	1275	
31-36	950	
37	1200	
38	1000	
39	950	
40	1140	
41-43	760	
44	1080	
45-46	760	
47	3000	
➥Batman origin		
48	965	
49	1350	
➥1st Mad Hatter		
50-51	690	
52	850	
53-54	690	
55	850	
56-57	690	
58	750	
59-61	690	
62	1250	
➥Catwoman origin		
63	575	
64	515	
65	575	
66	660	
➥vs. Joker		
67-68	515	
69	575	
70-72	515	
73	660	
74	550	
75-77	500	
78	585	
79-80	500	
81	485	
82-83	435	
84	485	
85-90	435	
91-99	400	
100	2000	
➥Anniversary issue		
101-102	400	
103	400	1615
104	400	
105	490	
106-109	400	
110	425	
111-120	290	
121	375	
➥1st Mr. Freeze		
122	225	929
123	220	
124-126	195	
127	240	
➥vs. Joker		
128	195	
129	250	
➥Robin origin		
130	195	
131	145	
132-135	130	
136	215	
➥vs. Joker		
137-145	140	
146-147	110	
148	140	
➥vs. Joker		
149-150	110	
151	90	
152	100	
153-154	85	
155	300	
➥1st SA Penguin		
156-164	85	
165	85	618
166-167	85	
168	85	345
169	90	
170	85	
171	450	
➥1st SA Riddler		
172-175	75	
176	85	
177	75	272
178	75	375
179	120	
➥vs. Riddler		
180	60	205
181	175	
➥1st Poison Ivy		
182-185	60	
186	60	321
187	65	271
188	40	
189	200	1065
➥1st SA Scarecrow		
190	45	
191	40	
192	40	263
193	70	284
194	40	303
195-196	40	
197	100	372
➥Catwoman app.		
198	85	
199	40	190
200	100	300
➥Robin origin		
201	35	
202	30	141
203-204	30	
205	30	170
206	30	
207	30	241
208	30	313
209-212	30	
213	45	
214-217	30	
218	70 ▲	247
➥Giant-size		
219	50	
220-221	30	
222	50	
223	40	
224-225	30	
226	30	187
227	30	403
228	40	156
229	30	149
230-231	30	
232	350 ▲	520
➥1st Ra's al Ghul		
233	30	
234	115 △	482
➥1st SA Two-Face		
235	17	
236	17	122
237	75	345
➥1st Reaper		
238	65	
➥100 pages		
239	17	
240	17	75
241	17	
242	17	75
243	70	242
➥vs. Ra's al Ghul		
244	60 △	215
➥vs. Ra's al Ghul		
245	50	
246	15	
247	15	51
248	15	80
249	15 ▽	53
250	15	48
251	60 ▽	236
➥vs. Joker		
252-253	14	
254-255	32	
256	32	118
257	32	
258	32 ▽	145
259	32	124
260	32	
261	32	136
262	13	77
263	9	60
264-266	9	
267	8	16
268-277	8	
278	8	18
279	8 ▽	36
280	8	
281	8	25
282	8	
283	8	21
284	8	
285	8	32



△ #113

DC 10¢ The BRAVE and the BOLD™

Back to its roots for reprints

Beginning with #112, *The Brave and the Bold* increased its page count to 100, with a new lead feature continuing the Batman team-ups and back-up stories reprinting earlier Silver Age stories with a few Golden Age goodies thrown in for good measure.

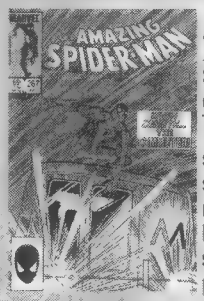
image © 1974 DC Comics

THE BOTTOM LINE

	Wonder Woman	Green Arrow	Black Canary	Sgt. Rock	Demon	Wildcat	Joker	100 pgs.; Mr. Miracle	100 pgs.; Metal Men	100 pgs.; Aquaman
	105 FEB 73	106 APR 73	107 JUL 73	108 SEP 73	109 NOV 73	110 JAN 74	111 MAR 74	112 MAY 74	113 JUL 74	114 SEP 74
NM Price	$12	$12	$12	$12	$12	$12	$18	$18	$18	$18

RETROVIEW

Amazing Spider-Man #267 ★★★



Marvel
Aug 1985 • 22 pp.
Writer: Peter David
Pencils: Bob McLeod
Inks: McLeod
Cover: Uncredited

"The Commuter Cometh!"

Spider-Man compulsively tracks down a suburban thief.

It doesn't sound like much of a story, and in that action-adventure sense that readers might expect, it's not. Instead, Peter David's funny, offbeat story is more of a character study between two seemingly normal people who lead decidedly non-normal lives: Peter, the photographer and super-hero, and Ron, the normal husband and expert burglar.

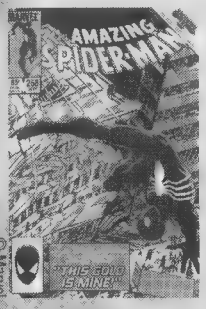
It's another fun Done in One and a nice example of David's early work, showcasing his promise as a writer.

© Marvel

Near CGC copy: **9.8** **Then 65¢ NOW $3**

***Batman* #189**
2002 price: $100
Now $200

Amazing Spider-Man #268 ★★½



© Marvel

"This Gold Is Mine!"

The Beyonder has turned a building into gold, and Spider-Man investigates a connection between the government's cover-up and The Kingpin.

This issue is the conclusion of the story begun in Web of Spider-Man #6 and it's also one of the tie-ins to Marvel's Secret Wars II crossover event. Readers are nicely brought up to date, and Spidey's ethical dilemmas (Should he buy into the cover-up? What to do with the piece of trash-turned-gold that he took?) make this a rare case where a crossover enhances a title, rather than detracts from it.

Marvel
Sep 1985 • 22 pp.
Writer: Tom DeFalco
Pencils: Ron Frenz
Inks: Josef Rubinstein
Cover: John Byrne

Next CGC copy: 9.9 **Then 65¢ NOW $4**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
286	12	45
➥vs. Joker		
287	9 △	29
288	9	28
289-290	9	
291	9 △	72
292-294	9	
295	8	20
296-298	8	
299	8	23
300	15 △	67
301-306	7	
307	7	20
308	7	32
309	7	
310	7	25
311	7	24
312-316	7	
317	7	25
318	7	32
319-331	7	
332	8	
333-352	7	
353	5	17
354-356	7	
357	9	
358	7	
359	7	28
360-365	7	
366	6	28
367	7	
368	8	34
369-370	6	
371-399	5	
400	10	35
401-403	4	
404	5 △	22
405	6	23
406	5 ▽	15
407	5 ▽	12
408	5	16
409-416	3	
417	5	17
418	4	10
419-420	4	
421-422	3	
423	3	26
424-425	3	
426	6 ▽	21
427	6	
427/Direct	4	19
428	6	23
429	4	18
430	3	
431-435	2	
436	3	
437-441	2	
442	3	
443-456	2	
457	3	
457/Direct	4	15
458-486	2	
487	1	
488-491	3	
492	3	13
492/Silver	5	26
493	3	11
494-496	2	
497	3	11
498-500	2	
500/Collector's	4	
501-515	2	
515/Variant	4	14
516-530	2	
530/Variant	3	
531	2	
531/Variant	3	
532	2	
532/Variant	3	
533-535	2	
535/Variant	4	
536-549	2	
550	3	
550/Variant	4	
551-562	2	
563-564	3	
565-599	2	
600	4	12
601-607	2	
608	5 ▲	17
➥Jim Lee begins		
608/2nd	3	
608/DF	25	
608/RRP	400	
609	4	14
610	2	12
611	2	
614	2	14
615	2	
616	2 ▽	12
617	4	10
618	4	11
619	3	11
619/2nd	2	10
620-629	2	
630	3	
631-632	2	
633	3	
634	6	
635-637	5	
638	10	
638/2nd	5	
639	3	
640	4	
641-642	3	
1000000	4	
Ann 1	540	
Ann 2	275	
Ann 3	215	
Ann 4-5	110	
Ann 6-7	85	
Ann 8	7	
Ann 9-11	6	
Ann 12-13	5	
Ann 14-15	3	
Ann 15/Silver	4	
Ann 16-18	3	
Ann 19	4	
Ann 20	3	
Ann 21	4	
Ann 22-23	3	
Ann 24	4	
Giant 1-2	5	
Giant 3	6	

Batman Adventures
DC, 1992

1	3	
1/Silver	4	
2-7	2	
7/Collector's	3	
8-24	2	
25	3	
26-36	2	
Ann 1	3	
Ann 2	4	
Holiday 1	3	

Batman Adventures
DC, 2003

1-17	2	

Batman Adventures: Mad Love
DC, 1994

1	8	9

Batman & the Outsiders
DC, 1983

1	3	20
2-32	2	
Ann 1-2	2	

Batman Beyond
DC, 1999

1	3	14
2-24	2	

Batman Black and White
DC, 1996

1	4	
2-4	3	

Batman: Dark Detective
DC, 2005

1-5	3	

Batman Family
DC, 1975

1	14	68
2	10	
3-4	8	
5	8	30
6	8	29
7-8	6	
9	7	
10	7	25
11	7	30
12	7	
13-14	5	
15	5	37
16	5	
17-19	7	
20	7	32

Batman: Gotham Knights
DC, 2000

1-54	3	
55	4	
56-67	3	

Batman: Hush
DC, 2003

1	5	11

Batman: Jekyll & Hyde
DC, 2005

1-4	3	

Batman: Legends of the Dark Knight
DC, 1989

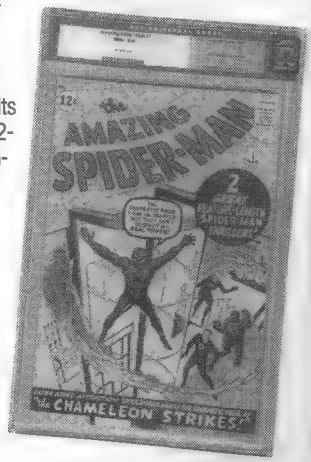
1	3	10
2-15	3	
16	4	
17-20	3	
21-26	2	
27	3	
28-49	2	
50	4	
51-64	2	
0	3	11
65-99	2	
100	5	
101-119	2	
120	4	
121-157	2	
158-193	3	
Ann 1	5	
Ann 2-7	4	
Special 1	7	

Batman: Shadow of the Bat
DC, 1992

0-1	3	
1/Collector's	4	
2-34	3	
35	4	
35/Variant	3	
36-80	2	
80/Ltd.	4	
81-82	2	
83	9	22
84-94	2	
1000000	3	
Ann 1-5	4	

Auction News

Amazing Spider-Man #1 CGC 9.6 in Heritage sale



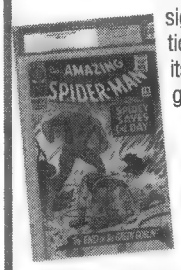
Heritage Comics Auctions will offer a CGC 9.6 copy of ***Amazing Spider-Man* #1**, one of the finest copies graded to date, in its Signature Auction Aug. 12-13 in Dallas. Only one other copy has been graded higher.

This comic book carries a pre-auction estimate of $100,000.

Record highs in Heritage ACA sale

Heritage's Amazing Comics Auction (ACA) #15071 ended July 3 with 1,037 lots offered, 494 bidders, and a total sell-through of $141,557 for 954 lots.

"This represents the most we've ever sold in a twice-monthly ACA auction," said Lon Allen, consignment director for Heritage Comics Auctions. "The collectibles market has proven itself to be incredibly strong since the beginning of the year."



Highlights from auction included:

• ***Amazing Spider-Man* #40**, CGC 9.4, $1,495.

• *Incredible Hulk* #181, CGC 9.0, $1,092.

• Phil Davis *Mandrake the Magician* daily art (Sept. 2, 1943), $633.

• Chester Gould *Dick Tracy* daily art (April 5, 1952), $518.

Heritage has also posted the results from a couple of its June Amazing Comics auction. Highlights include:

• Steve Ditko, Tom Mandrake, and Fred Carrillo — *Astral Frontier* #1 three unpublished stories, Whitman, 1982. From the unpublished title *Astral Frontier* #1 in the Random House Archives. $2,070.

• Mark Bright and Bob Layton art for *Iron Man* #229 cover. With the Titanium Man and Crimson Dynamo (Titanium Man figure is a photocopy, and not original art). $1,840.

• Alex Raymond *Rip Kirby* daily art (May 22, 1954). $1,380.

• *Marge's Little Lulu* #19-30 bound volume (Dell, 1950). These are Western Publishing file copies which have been trimmed and bound into one hardcover volume. Comics included are #19-30. $1,380.

Several other Western Publishing bound editions fetched more than $1,000 each in the two Heritage sales.

Complete prices realized for all Heritage auctions can be found at **http://www.heritagecomics.com**.

115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130
100 pgs; Atom	100 pgs.; Spectre	100 pgs.; Sgt. Rock	Wildcat, Joker	Man-Bat	Kamandi	Metal Men	Swamp Thing	Plastic Man, Metamorpho	Sgt. Rock	Flash	Aquaman	Wildcat	Mr. Miracle	Green Arrow, Joker	
NOV 74	JAN 75	MAR 75	APR 75	JUN 75	JUL 75	SEP 75	OCT 75	DEC 75	JAN 76	MAR 76	APR 76	JUN 76	JUL 76	SEP 76	OCT 76
$18	$18	$18	$18	$6	$6	$6	$6	$6	$6	$6	$6	$6	$6	$11	$11

PRICE GUIDE KEY: OTHER CGC GRADES
Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Beowulf #1

Speakeasy Comics tackles a mythical figure of yore, Beowulf, in this new title. The protagonist is centuries old (to put it mildly) and has the battle-hardened instincts of his literary incarnation.

SPEAKEASY
WRITER:
BRIAN AUGUSTYN
ARTIST:
DUB
Color • 32 Pgs.
$2.99

What stands out most is the coloring by Pierre Andre Dery, which beautifully sets the atmosphere on each page, adding layers to the storytelling. Granted, that's what coloring is *supposed* to do — but Dery does it extraordinarily well. Points also go to the monosyllabically named Dub, whose pencils aptly portray the brooding immortal hero.

While I enjoyed the story and look forward to reading future issues, one thing that gnawed at me was the constant heartstring-pulling. I expect pain from a character with Beowulf's résumé, but there seems to be too much here … long digression on a character concluding with his death, dramatic mourning, another long-digression death, shorter but still dramatic mourning, then regret and anger by Beowulf at his involvement in the lives and deaths of both individuals.

★★ **— Ray Sidman**

www.speakeasycomics.com

RETROVIEW
Amazing Spider-Man #269 ★★★

Marvel
Oct 1985 • 22 pp.
Writer: Tom DeFalco
Pencils: Ron Frenz
Inks: Josef Rubinstein
Cover: Uncredited

"Burn, Spider, Burn!"

Firelord blows into town looking for a pizza, but the resultant destruction draws Spider-Man's attention.

Every once in a while, an issue comes along that reminds readers of Spidey's true heroism. He selflessly battles Firelord, initially ignorant of the scope of his powers. He wisely backs off when he realizes he's endangering others. And he valiantly renews his resolve to stop Firelord when the time is right, even though he knows he will do so with no help from those far more powerful.

This is a slugfest that's far from mindless.

TM & © MARVEL

Mint CGC copy: 9.8 **Then 65¢ NOW $4**

UNSLABBED Near Mint SLABBED CGC 9.4 NM

Batman Strikes DC, 2004
1-11 2

Batman/ Superman/ Wonder Woman Trinity DC, 2003
1. 9
2. 8
3. 7

Batman: Sword of Azrael DC, 1992
1. . . . . 4 13
1-4/Silver . . . 2
2-4 3

Batman: The Cult DC, 1988
1. 5
2-4 4

Batman: The Dark Knight DC, 1986
Frank Miller series
1. . . . . 25 ▽ 35
2. . . . . 9 23
3. . . . . 6 18
4. . . . . 5 ▽ 17

Batman: The Killing Joke DC, 1988
Alan Moore, Brian Bolland
1. . . . . 7 15

Batman: Long Halloween DC, 1996
1. . . . . 9 10
2. 7
3. 6
4-6 5
7-12 4
13. 6

Batman: Man Who Laughs DC, 2005
1. 7

Batman: Vengeance of Bane DC, 1993
1. . . . . 4 18

Battle Chasers IMAGE, 1998
1. . . . . 5 21
1/Wraparound . . 8 21
1/Holochrome 17
1/Gold 14
2. 4
2/DF 5
2/B cover . . . 6
3-8 3
9. 4
Ashcan 1 . . . 5
Ash 1/Gold . . 7

Battle Classics DC, 1978
1. . . . . 4 17

Battle Hymn IMAGE, 2005
1-3 3

Battle of the Planets GOLD KEY, 1979
1. . . . . 20 43
2. 15
3. . . . . 12 20
4. . . . . 12 20
5-6 12
7. 30
8-10 20

Battle Pope FUNK-O-TRON
1. 5
2-3 4

Battle Pope Color IMAGE, 2005
1. 3

Battlestar Galactica MARVEL, 1979
1. . . . . 4 17
4-10 3
11-23 2

Beatles DELL, 1964
1. 440

Beowulf DC, 1975
1. . . . . 5 19
2. 3
3-6 2

Beware MARVEL, 1973
1. 8
2-8 5

Beware the Creeper DC, 1968
1. . . . . 45 ▽ 161
2-3 32
4. . . . . 32 119
5. . . . . 32 120
6. . . . . 40 259

Beyond the Grave CHARLTON, 1975
1. 7
2-3 4
4-15 3
16. . . . . 3 12
17. 3

Bigfoot IDEA & DESIGN WORKS, 2005
1-4 4

Big Guy and Rusty the Boy Robot DARK HORSE, 1995
Miller, Darrow series
1-2 10

Big Shot COLUMBIA, 1940
1. 1000
2. 475
3. 385
4-5 335
6-10 275
11-13 225
14. 300
15. 340
16-20 . . . 160
21-27 . . . 135
28. 185
29-30 . . . 135
31-40 . . . 110
41-49 95
50-60 85
61-63 65
64. . . . . 65 116
65-70 65
71-80 55
81-104 . . . 48

Bionic Woman CHARLTON, 1977
1. . . . . 14 54
2-5 6

Birds of Prey DC, 1999
1. . . . . 4 14
2-7 3
8. . . . . 12 54
➥Nightwing app.
9-55 3
56. . . . . 3 13
57-84 3
Batgirl: 1 . . . 3
Catwoman: 1-2 6
Manhunt: 1-4 . 2
Revolution: 1 . 3
Secret Files: 1. 5
The Ravens: 1 . 2
Wolves: 1 . . . 3

Bizarre Adventures MARVEL, 1981
25-26 3
27. 4
28. . . . . 3 22
29-34 3

Black Cat Comics HARVEY, 1946
1. 450
2. 275
3-5 220
6. . . . . 175 ▽ 466
7-8 175
9. 225
10-20 . . . 135
21-23 . . . 100
24. . . . . 100 266
25. . . . . 100 358
26-27 . . . 100
28. . . . . 100 327
29. 100
30. 150
31. 130
32-33 . . . 125
34. . . . . 125 403
35-42 . . . 125
43. 75
44-46 . . . 125
47. . . . . 125 443
48-50 . . . 125
51. 165
52. . . . . 54 142
53-62 54
63. 80
64-65 75

Black Goliath MARVEL, 1976
1. . . . . 11 38
2. . . . . 5 38
2/30¢ 20
3. 4
3/30¢ 20
4. 4
4/30¢ 20
5. 4

Blackhawk DC, 1944
9. 2600
10. 1100
11. 900
12-15 . . . 800
16-20 . . . 525
21-25 . . . 460
26-30 . . . 400
31-35 . . . 350
36-40 . . . 300
41-49 . . . 225
50. 200
51-60 . . . 165
61-70 . . . 145
71. 200
➥Blackhawk origin
72-80 . . . 130
81-86 . . . 125
87-92 . . . 120
93. 135
94-99 . . . 110
100. 140
101-107 . 105
108. 325
➥1st DC issue
109. 130
110-117 . 110
118. 135
119-130 . . 85
131-140 . . 65
141-149 . . 50
150-163 . . 48
164. 60
165-166 . . 48
167-180 . . 22
181-200 . . 16
201. 15
202. . . . . 15 55
203-223 . . 15
224. . . . . 15 64
225-227 . . 15
228. . . . . 30 121
229-243 . . 15
244-260 . . . 4
261-273 . . . 3

Blacklight IMAGE, 2005
1. 3

Black Lightning DC, 1977
1. . . . . 10 41
2-11 5

Black Magic DC, 1973
1. 15
2-7 7
8. . . . . 7 21
9. 7

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS.** The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

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△ #151

The BRAVE and the BOLD™

Look for the Whitman label

Like many other titles that ran regularly in the 1970s, *The Brave and the Bold* had a number of issues reprinted by Western Publishing with its Whitman label replacing the familiar DC label. With the exception of #148, Whitman variants exist for #145-165.

image © 1979 DC Comics

	Wonder Woman	Richard Dragon	Deadman	Green Lantern	Metal Men	GA, Metal Men	Demon	Mr. Miracle	Hawkman	Wonder Woman
NM	131	132	133	134	135	136	137	138	139	140
Price	DEC 76 $6	FEB 77 $4	APR 77 $4	MAY 77 $4	JUL 77 $4	SEP 77 $4	OCT 77 $4	NOV 77 $4	JAN 78 $4	MAR 78 $4

Amazing Spider-Man #270 ★★★

© Marvel

Marvel
Nov 1985 • 22 pp.
Writer: Tom DeFalco
Pencils: Ron Frenz
Inks: Bo McLeod
Cover: Frenz, Joe Rubinstein

"The Hero and the Holocaust!"

After Firelord endangers innocent bystanders, Spider-Man summons the strength to take him down.

Old-timers will fondly recall two Stan Lee classics: one in which Daredevil fights the far more powerful Sub-Mariner (Daredevil #8), and the other in which Spider-Man does the impossible to save Aunt May (Amazing Spider-Man #33). This issue evokes the best of both stories: the incredible bravery required to face an unbeatable foe and the incredible strength required to make him beatable. This isn't a terribly original story, but it's a refreshing and thrilling one.

First CGC copy: 9.8 **Then 65¢ NOW $4**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Black Orchid DC, 1988 1st U.S. Gaiman		
1	6	
2-3	5	
Black Orchid DC, 1993		
1	3	
1/Platinum	5	16
2-22	2	
Ann 1	4	
Black Panther MARVEL, 1977		
1	12 ▽	35
2	7	23
3	5	18
4	5	
4/35¢	15	
5	5	
5/35¢	15	
6-7	5	
8	5	24
9-10	5	
11-15	4	
Black Panther MARVEL, 1998		
1	5	15
1/Variant	7	
2	4	
2/Variant	4	
3-62	3	
Black Panther MARVEL, 1988		
1-4	2	
Black Panther MARVEL, 2005		
1	6	
1/2nd	4	
1/Ribic	20	
2-5	3	
Black Widow MARVEL, 1999		
1	4	
2	3	10
3	3	
Blade: Vampire Hunter MARVEL, 1999		
1	4	
2-6	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Blazing Combat WARREN, 1965		
1	90	
2-3	30	
4	30 ▽	178
Ann 1	45	
Blazing Comics ENWIL, 1944		
1	300	
2-4	150	
5	150	144
Blitzkrieg DC, 1976		
1	16	58
2	8	36
3	6	18
4-5	6	
Blondie Comics DAVID MCKAY, 1947		
1	245	
2	100	
3-5	75	
6-10	45	
11-16	30	
17-20	22	
21-27	16	
28	16	64
29-50	16	
51-80	12	
81-99	9	
100	10	
101-124	8	
125	9	
126-130	8	
131-140	7	
141-167	8	
168-180	5	
181-200	4	
201-222	3	
Bloodhound DC, 2004		
1-10	3	
Bloodshot VALIANT, 1993		
0/WVSS	25	
0/PlatError	750	
0	3	37
0/Gold	25	
1	2	6
2-6	1	
6/WVSS	50	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
7-15	1	
16	2	
17-24	1	
25-37	2	
38-43	3	
44-47	4	
48-49	5	
50	6	
51	10	
YB 1	5	
Bloodstream IMAGE, 2004		
1-4	3	
Blue Beetle CHARLTON, 1964		
1	45	153
2	30	120
3-5	20	
Blue Beetle CHARLTON, 1965		
50-53	27	
54	27	95
1	60	
2	40	
3-5	27	
Body Bags: Father's Day IMAGE, 2005		
1	6	
Bone CARTOON BOOKS, 1991		
1	80	
2	45	
3	25	
4	16	
5	12	
6-8	7	
9-13.5/Gold	4	
14-55	3	
Special 1	2	
Bone IMAGE, 1996		
1-20	3	
Bonerest IMAGE, 2005		
1	3	
Boneyard NBM, 2001		
1-18	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Books of Magic DC, 1990 Neil Gaiman		
1-4	4	
Books of Magic DC, 1994		
1	3	7
1/Silver	4	
2-75	3	
Ann 1-3	4	
Boris Karloff Tales of Mystery GOLD KEY, 1963		
3	27	
4-5	25	
6-8	20	
9 ➥Wood art	25	
10	15	
11	22	
12	15	
13-20	12	
21	18	
22-30	10	
31-40	9	
41-59	8	
60-74	5	
75-79	3	
80-85 ➥Giant ish; scarce	7	
86-97	3	
Boris Karloff Thriller GOLD KEY, 1962		
1	75	
2	55	
Born MARVEL, 2003		
1-4	4	
Boy Comics LEV GLEASON, 1942		
3	1500	
4	1100	
5	575	
6 ➥Iron Jaw origin	950	
7	620	
8	515	
9	450	
10	615	
11-14	350	
15	400	
16	225	
17	250	
18-20	200	
21-25	140	
26-29	130	
30 ➥Crimebuster origin	200	
31-40	58	
41-50	42	
51-55	30	
56	30	124
57-62	30	
63-80	27	
81-100	24	
101-119	22	
Boy Commandos DC, 1942		
1	4500	
2	1500	
3	1000	
4-6	500	
7-10	275	
11-15	190	
16	190	541
17-22	190	
23	220	
24-28	150	
29	150	625
30	150	

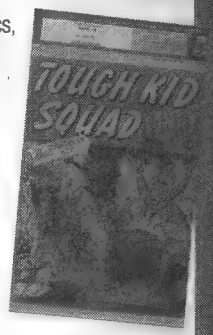
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
31-35	135	
36	195	
Boy Commandos DC, 1973		
1	4	
2	3	
BPRD DARK HORSE		
Frogs: 1-5	3	
Waters: 1	3	
Hollow: 1-3	3	
Train: 1	3	
Venice: 1	3	
Dead: 1-5	3	
Under/Bed: 1	3	
1-5	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Brave and the Bold DC, 1955		
1	3000	
2	1500	
3	700	
4-5	650	
6-10	500	
11-22	400	
23 ➥Vik. Prince origin	500	
24	350	
25 ➥1st Suicide Squad	500	
26	325	
27	330	
28 ➥1st JLA	5000	
29	2000	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
30	1750	
31	350	
32-33	200	
34 ➥1st SA Hawkman	1750	
35-36	400	
37	250	
38-39	225	
40-41	140	
42	300	
43 ➥Hawkman origin	350	
44	260	
45-49	60	
50	175	
51	225	
52	125	
53	75	
54 ➥1st Teen Titans	350	887

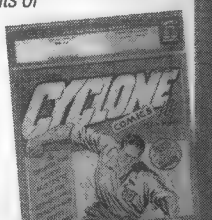
Auction News

Obscure to outré: Hake's #184 auction



Hake's #184 late June auction was again led by big-name Golden Age comics, but some of the era's more obscure titles (including *Captain Aero Comics, Tough Kid Squad*, and *Ibis the Invincible*) were among the top 20 of the 300+ sales. All results and remainders can be viewed at **www.hakes.com**. The top-selling comics are listed below.

1. *All-Star Comics* #22, CGC 9.6, $9,117.
2. *Boy Commandos* #2, CGC 9.4, $8,100.
3. *All-Star Comics* #4, CGC 9.2, $8,000.
4. *Captain Aero Comics* #1, CGC 9.6, $6,750.
5. *Comic Cavalcade* #1, CGC 7.5, $6,500.
6. *Bulletman* #2, CGC 9.4, $6,300.
7. *All-Star Comics* #6, CGC 9.4, $6,000.
8. ***Tough Kid Squad* #1, CGC 7.0, $5,500.**
9. *Captain Midnight* #3, CGC 9.4, $5,100.
10. *Boy Comics* #4, CGC 9.4, $5,000
11. *Captain Midnight* #5, CGC 9.6, $4,700.
12. *Brave and the Bold* #28, CGC 8.0, $4,500.
13. *Ibis the Invincible* #2, CGC 9.6, $4,400.
14. *Captain Marvel and the Lieutenants of Safety* #1 (1950), CGC 9.4, $4,000.



15. *Adventure Comics* #69, CGC 9.4, $3,900.
16. *Kid Eternity* #1, CGC 9.4, $3,900.
17. *Adventure Comics* #74, CGC 9.4, $3,600.
18. *Superman* #29, CGC 9.0, $3,500.
19. ***Cyclone Comics* #5, CGC 9.4, $3,500.**
20. *Silver Streak Comics* #6, CGC 5.5, $3,500.

PRICE GUIDE KEY: CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

The Black Diamond: On Ramp

AIT/PLANETLAR
WRITER:
LARRY YOUNG
ARTIST:
JON PROCTOR
Color • 32 Pgs.
$2.95

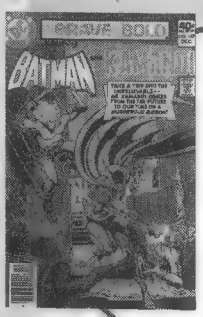
A clever concept and strong dialogue, fine scripting and pacing, combined with poorly executed art makes for a disappointing comic book. In 2055, an elevated 12-lane transcontinental highway without laws or law enforcement allows the surface dwellers to live in their "Mayberry," while the working class and the criminal element literally battle their way to work each day.

After the text-heavy two-page set-up, we get the highway tale on the left page and Norman Rockwell's America tale on the right. It's all presented cinematically; every panel looks like a photo-referenced storyboard; these static stills lose the sense of movement; and design and composition suffer. Although the cars look great, the line weights don't seem to vary properly on the cast, which gives the appearance of bad rotoscoping.

This encouraging preview story would have me anticipating the next tale, if most of the future plot weren't given away on the text pages. A more suitable artist and an editor could make this title shine.

★½ — **Charlie Harris**

www.ait-planetlar.com



△ #157

The Brave and the Bold™

Keeping up with Kamandi

After The Last Boy on Earth's series ended abruptly in the DC Implosion, Kamandi paid a visit to present-day Gotham City in *The Brave and the Bold* #157. During the story, he revealed some of what had happened at the end of his own series.

image © 1979 DC Comics

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Brave and the Bold CONTINUED		
55-56	45	
57 ➥1st Metamorpho	150	529
58	65	
59	80	
60 ➥1st Wonder Girl	100	
61 ➥Starman origin	125	
62 ➥1st SA Wildcat	100	336
63	40	
64	60 ▽	175
65-66	22	
67 ➥Batman starts	65	231
68 ➥Batman Hulk parody	80	283
69-70	50	
71	50	137
72	50	213
73	40	200
74	40	
75 ➥Batman, Deadman	40	281
76	40	205
77-78	40	
79 ➥Batman, Deadman	75	
80-82	50	
83	60	
84	50	140
85 ➥N. Adams GA	50	281
86	50	192
87	20	134
88	20	80
89	20	
90	20	75
91-92	18	
93	30	
94	18	
95	15	
96	15	56
97-99	15	
100	30	
101	12 △	54
102	15 ▲	66
103	12	
104	12	35
105-107	12	
108	12	52
109	12	
110	12	36
111	18	52
112	18	92
113	18	63
114	18	
115	18	91
116-118	18	
119	6	28
120-125	6	
126	6	27
127	6	
128	6	22
129-130	11	
131	6	
132-135	4	
136	4	16
137-140	4	
141	10	
142-145	4	
146	4	15
147-179	4	
180-190	3	
191	8	
192-196	3	
197	4	
198-199	3	
200	7	20
Ann 1	6	
Breach DC, 2005		
1-2	3	
3 ➥Inf Crisis tie	5	
4-7	3	
Breakdown DEVIL'S DUE, 2004		
1	4	
1/Variant	5	
2	4	
2/Variant	5	
3-6	3	
Brother Power Geek DC, 1968		
1	45	160
2	20	
Brute ATLAS-SEABOARD, 1975		
1	7	27
2-3	5	
Buffy the Vampire Slayer DARK HORSE, 1998		
½	4	
½/Gold	8	
½/Platinum	10	
1	5	18
1	10	
1/Variant	5	
1/Gold	10	
1/Alt cover	10	
2-3	4	
2-3/Variant	5	
4-20	4	
20-49/Variant	3	
50	4	
50/Variant	4	
51-63	3	
Ann 1999	6	
Buffy the Vampire Slayer: Angel DARK HORSE, 1999		
1-3/Reg	4	
1-3/Variant	4	
Bugs Bunny GOLD KEY, 1962		
86-101	7	
102-144	6	
145	6	26
146-148	6	
149	6	28
150	6	
151-153	5	
154	5	24
155-200	5	
201-245	2	
Cable MARVEL, 1993		
-1	2	
1	4	
2-10	3	
11-16	2	
16/Variant	4	
17-24	2	
25	4	
26-74	2	
75	2	21
76-99	2	
100	4	
101-107	2	
Ann 1998	3	
Ann 1999	4	

RETROVIEW
Amazing Spider-Man #271 ★★½

Marvel
Dec 1985 • 22 pp.
Writer: Tom DeFalco
Penciler: Ron Frenz
Inks: Josef Rubinstein
Cover: Uncredited

"Whatever Happened to Crusher Hogan?"

Spider-Man saves the wrestler he fought after first gaining his powers from a crooked promoter.

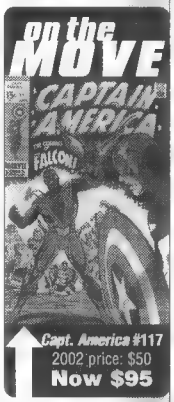
To answer the question posed by the story title: Not much. Spidey's reunion with the first person to fall victim to his powers is kind of ho-hum, but the interest lies with Peter's choice: In choosing to help Hogan, he unwittingly allows harm to come to Aunt May's boyfriend, Nathan, and in doing so, drives a wedge between them.

The previous issue was a reminder of Peter's heroism; this one, of his misfortune.

© Marvel

Best CGC copy: **9.8** — **Then 65¢ NOW $5**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Cable/ Deadpool MARVEL, 2004		
1	4	
2-17	3	
Cadillacs & Dinosaurs KITCHEN SINK, 1993		
1	4	
Cage MARVEL, 1992		
1	3	
2-20	1	
Cage MARVEL, 2002		
1	4	
2-5	3	
Caliber Christmas, A CALIBER		
1	6	21
Caliber Presents CALIBER, 1989		
1 ➥1st Crow	15	65
2-7	3	
8	2	
9-24	3	
Call of Duty: Brotherhood MARVEL, 2002		
1	2	8
2-6	2	
Camp Runamuck DELL, 1966		
1	40	42
Cannon Busters DEVIL'S DUE, 2004		
0	15	
1	3	
1/Variant	4	
2	3	
2/Variant	4	
Cannon Hawke: Dawn of War ASPEN, 2004		
1	6	
Captain Action DC, 1968		
1	45	158
2-3	35	
4	35	124
5	20	76
Captain America MARVEL, 1968		
100	210 ▽	662
101	55	167
102	35	147
103	35	154
104	35	135
105	35	150
106	35	116
107	35	120
108	35	118
109 ➥Origin retold	45 ▽	169
110 ➥Steranko begins	75	276
111	65 ▽	239
112	50	183
113 ➥Avengers app.	60	213
114	30	115
115	30	111
116	30	
117 ➥1st Falcon	95	345
118	25	
119	25	98
120-121	25	
122	25	60
123	25	93
124	25	85
125-126	20	
127	20	63
128	15	57
129	15	31
130	15	55
131	18	66
132	18	71
133	15 ▽	47
134	18	61
135	18	56
136	18	74
137	35	123
138	30 ▽	106
139-141	25	
142	25	95
143	25	91
144	25	85
145-146	25	
147	15	57
148	15	69
149	15	45
150	25	102
151	15	
152	15	70
153	15	
154	15 △	92
155	25	104
156	15	86
157	10	40
158	10	49
159	10	
160	10	35
161-162	10	
163	10	55
164-166	10	
167	10	33
168	12	60
169	10	
170	10	48
171	10	
172	10	40
173	10	60
174	10	44
175	10	
176	7	48
177	7	33
178-179	7	
180	7	38
181	7	27
182	7	31
183	7	37
184	5	20
185-187	5	
188	5	32
189	5	32
190-191	5	
192	5	23



Capt. America #117
2002 price: $50
Now $95

	Kamandi	Wonder Woman	Ra's al Ghul	Supergirl	Adam Strange	Sgt. Rock	Black Lightning	Hawkman, Hawkgirl	Man-Bat	Black Canary
	157	158	159	160	161	162	163	164	165	166
	DEC 79	JAN 80	FEB 80	MAR 80	APR 80	MAY 80	JUN 80	JUL 80	AUG 80	SEP 80
NM Price	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4

Amaz. Spider-Man Annual #19 ★★

© Marvel

Marvel
1985 • 39 pp.
Writers: Louise Simonson
Pencils: Mary Wilshire
Inks: Pat Redding
Cover: Wilshire, John Romita

"Fun 'n' Games"

Spencer Smythe's son tries tries to get to Spider-Man by kidnapping Aunt May but he kidnaps Mary Jane and her aunt by mistake.

Alistaire Smythe proves he's nowhere near as intelligent as his dad, which isn't saying much, by actually believing that it's Mary Jane underneath the Spidey costume; hence, the cool — albeit misleading — cover. The whole thing stretches believability further than one of Spidey's webs, but Mary Jane's playing along with Smythe's absurd conclusions proves her mettle; she willingly risks her own life to save her aunt's, as well as to protect Peter's identity.

Best CGC copy **9.8** **Then $1.25 NOW $4**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
193	5	27
194	5	19
195	5	19
196	5	27
196/30¢	20	
197	5	
197/30¢	20	
198	5	27
198/30¢	20	
199	5	18
199/30¢	20	
200	6 ▽	23
200/30¢	20	
201	4	35
202	4	
203	4	24
204	4	15
205	4	20
206	4	23
207	4	
208	4	23
209	4	16
210	4	
210/35¢	15	
211	4	18
211/35¢	15	
212	4	21
212/35¢	15	
213	4	
213/35¢	15	
214	4	19
214/35¢	15	
215-217	4	
218	4	21
219-233	4	
234	4	28
235-240	4	
241	4	38
242-249	4	
250	4	16
251	4	
252	4	14
253-255	4	
256-271	2	
272	3	
273-275	2	
276	4	
277-281	2	
282	3	
283	2	
284	3	
285	2	
286-288	3	
289-297	2	
298	3	
299-331	2	
332	3	
333-349	2	
350	3	
351-382	2	
383	3	
384-399	2	
400	3	
401-420	2	
420/Collector's	3	
421-424	2	
425	3	
425/Variant	4	
426-443	2	
444	3	
445-447	2	
448	3	
449-454	2	
Ann 1	30	148
Ann 2	10	100
Ann 3	7	29
Ann 4	7	38
Ann 5-7	3	
Ann 8	12 ▽	29
➥Wolverine app.		
Ann 9-13	3	
Ashcan 1	1	
Special 1-2	4	

Captain America
MARVEL, 1995

1	3	13
1/Flag	4	
1/Conv	5	
2-13	2	

Captain America
MARVEL, 1998

1	4	
1/Sunburst	5	
2	3	
2/Variant	4	
3-12	2	
12/Ltd.	6	
13-24	2	
25	3	
26-49	2	
50	6	
Ann '98-00	4	
Ann 2001	3	

Captain America
MARVEL, 2002

1	4	13
2-5	3	
6	3	10
7-32	3	

Captain America & The Falcon
MARVEL, 2004

1-5	3	
6	4	
➥Disassembled		
7-14	3	

Captain America Comics
MARVEL, 1941

1	80000	
2	20000	
3	10000	
4	6500	
5	5500	
6	4750	
7	5500	
8	4000	
9-10	3600	
11-12	3100	
13	3275	
14-15	3100	
16	3600	
17	2585	
18-20	2075	
21-22	1850	
22/Big	12000	
➥Giant size issue		
23-25	1850	
26-30	1650	
31-35	1385	
36	1650	
37	1550	
38-40	1285	
41-58	1175	
59	2650	
➥Cap origin		
60	1175	
61	1850	
62-65	1075	
66	1400	
67-73	1175	
74	4350	
➥Cap Weird Tales		
75	2750	
76-78	875	

Captain America
MARVEL, 2005

1	8	
2-3	5	
4-5	3	
6	7	
6/Variant	5	
7	0	

Captain America: Sentinel of Liberty
MARVEL, 1988

1	2	
1/Variant	3	
2-5	2	
6-12	3	

Captain Atom
CHARLTON, 1965

78	40	153
79	25	90
80-81	25	
82	25	111
83	25	
84	25	93
85	25	95
86	20	
87	20	57
88	20	
89	20	

Captain Gallant
CHARLTON, 1955

1	11	36
1/Variant	8	
2-3	8	
4	5	

Captain Marvel
MARVEL, 1968

1	60 ▽	238
2	18 ▽	73
3	18	76
4	22	93
5	15	60
6	20	118
7	15	65
8	15 ▽	65
9	15	102
10	13	54
11	13	
12	13	80
13	13	58
14-15	13	
16	13	130
17-18	13	
19	13	89
20	13	
21	13	88
22-24	13	
25	25 ▽	85
➥Thanos War starts		
26	25	99
27	25	61
28	30	131
29	15	72
30	12	52
31	15	72
32	12 ▽	39
33	12 △	69
34	6 △	44
35-37	3	
38	3	23
39-43	3	
44	3	28
44/30¢	20	
45	3	
45/30¢	20	
46-47	3	
48	3	38
49	3	
50	3	152
51	4	16
52	3 ▽	12
52/35¢	15 ▽	12
53-54	3	
55	3	22
56	3	
57	6	21
58-62	3	

Captain Marvel Adventures
FAWCETT, 1941

1	27500	
2	3500	
3	1800	
4	1200	
5	1050	
6-7	750	
8-10	675	
11-15	590	
16-17	550	
18	1800	
➥1st Mary Marvel		
19-20	500	
21-22	400	
23	610	
➥1st Mr. Mind		
24-40	225	
41	190	
42	163	
43-47	125	
48	125	1878
49-50	125	
51	125	347
52-109	125	
110-120	80	
121	115	
➥Cap Marvel origin		
122-150	80	

Captain Marvel Jr.
FAWCETT, 1942

1	4000	
2	1500	
3	865	
4	915	
5	735	
6-8	545	
9-10	500	
11-15	390	
16-20	340	
21-25	275	
26-30	235	
31-40	205	
41-50	180	
51-70	155	
71-80	135	
81-119	120	

Captain Midnight
FAWCETT, 1942

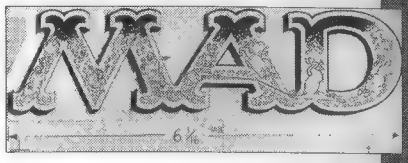
1	2400	
2	1050	
3-5	750	
6	585	1675
7-10	585	
11-15	400	
16-20	375	

Auction News

Mad about Just Kids

The June Just Kids Nostalgia auction featured big prices for Mad and Golden Age rarities. The auction featured more than 600 comics, promotional items, art, and rare fanzines. Highlights included:

***Mad* logo art from #24**, $10,477; *Mad* #28 CGC 9.4, $3,658; *Bold Stories* #1 (Wally Wood art), CGC 9.2, $1,810; *HooHah!* (1955 E.C. fanzine) #1-10, $4482; *Fantastic Four* #1 comic and Golden Record (NM), $813; *Flash Gordon Tournaments of Mongo* Big Little Book (VF-NM), $237; and *Teen-Age Temptations* #1 (Matt Baker art), CGC 8.5, $765.



MastroNet June results

At its June Classic Collector auction, MastroNet reported a few comics sales: *The Amazing Spider-Man* #1-50 complete run with the first three annuals went for $4,905; *Fantastic Four* #1-60 complete run with first four annuals sold for $3,683; a 1960s Marvel/DC collection, including *Amazing Fantasy* #15 commanded $3,348; a *Journey into Mystery/Thor* collection (including #83) realized $2,285; and *Incredible Hulk* #1-6 and 31 issues of *Tales to Astonish* sold for $1,887.

UPCOMING AUCTIONS

August: MastroNet premier auction. Consignments accepted. (630) 472-1200. **www.mastronet.com**

September: Hake's #185 auction. Golden and Silver Age comics and memorabilia. Consignment information online. **www.hakes.com**

Sept. 9-10: Heritage September Comics Signature Auction. Signature comics and more. **www.heritagecomics.com**

Sept. 23: Russ Cochran's Comic Art Auction #72. **(417) 256-2224** or e-mail **ec@gemstonepub.com**

Fall: MastroNet Classic Collector auction. Sports cards, comics, collectibles. **www.mastronet.com** or (630)-472-1200.

Oct. 1: Chicagolandz ComicCon auction, 7 p.m. @ Hilton Garden Inn, St. Charles, Ill. Vintage comics and collectibles. Info at **(715) 526-9769** or **zurko@frontiernet.net**

Bone Vol. 1

It's possible that someone at some point has written something negative about Jeff Smith's wonderful *Bone* series — but such events are rarities. By now, nearly 15 years after he emerged on the comics scene, Smith has won so many awards he can't hold them all and has become famous in the comics world. His fame, however, has mostly rested within that comics universe. Now, though, his series is drawing attention from the world at large — and that can only be good for the world at large. Thanks to Scholastic, This Little Series That Could is entertaining new generations of readers: generations young and old. It's in lovely color (by Steve Hamaker), neither too dark nor too bright (failings of many other recent color comics), on bright white paper stock and deliciously readable despite a smaller page dimension. In this first volume, Phone Bone, Phoney Bone, and Smiley Bone cross the mountains into a lovely valley, where they encounter inhabitants both hostile and welcoming. And none of it should be missed. If you've never read it, buy it now; if you've already got a complete collection, buy this for yourself for the color.

SCHOLASTIC
WRITER:
JEFF SMITH
ARTIST:
JEFF SMITH
COLOR • 140 PGS.
$9.99

★★★★ — Maggie Thompson

www.scholastic.com
ISBN 0-439-70640-8

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Captain Midnight CONTINUED		
21-30	285	
31-40	225	
41-50	200	
51-60	175	
61-67	160	
Capt. Savage MARVEL, 1968		
1	35	
2	25	
3-7	15	
8	15	50
9-11	15	
12	10	27
13	10	
14	10	36
15-19	10	
Captain Steve Savage AVON, 1951		
1	120	
2	85	
3-7	55	
8	55	50
9-11	55	
12	55	27
13	55	
Casper's Ghostland HARVEY, 1958		
1	175	
2	75	244
3-5	50	
6-10	40	
11-20	25	
21-30	20	
31-40	15	
41-60	10	
61-81	5	
82-98	4	
Castlevania: The Belmont Legacy IDEA & DESIGN WORKS, 2005		
1-5	4	
Cat MARVEL, 1972		
1	35	129
2	15	
3	12	29
4	10	
Catwoman DC, 1989		
1	3	9
2	3	14
3-4	2	
Catwoman DC, 1993		
0	2	6
1	3	9
2	3	
3	3	8
4-10	3	
11-50	2	
50	3	
50/Variant	3	
51-72	2	
73	2	6
74-94	2	
1000000	3	
Ann 1-4	3	
Catwoman DC, 2002		
1-2	3	
3	3	8
4-44	3	
Cerebus the Aardvark AARDVARK-VANAHEIM, 1977		
0	4	
0/Gold	6	
1	700	152
1/Counterfeit	60	
2	150	
3	90	312
4	75	
5	50	
6	35	75
7	20	58
8	15	46
9	15	50
10	15	56
11	12	50
12	10	37
13-14	10	
15	10	36
16-19	10	
20	10	27
21	10	37
22	10	
23-26	6	
27	6	18
28-29	6	
30	6	16
31	6	12
32-40	5	
41-50	4	
51	6	
52-57	4	
58-60	3	
61-62	4	
63-100	3	
101-299	2	
300	4	
Challengers of the Unknown DC, 1958		
1	1450	
2	375	
3-8	220	
9-10	140	
11-15	90	
16-23	52	
24-31	25	
32-41	20	
42	20	81
43-49	20	
50-56	15	
57-68	11	
69	11	45
70-73	7	
74	14	
➥Adams art; Deadman		
75-80	7	
81	6	
82-87	5	
Chamber of Chills HARVEY, 1951		
1	350	
2-4	275	
5-9	250	
10-12	225	
13	225	352
14-19	225	
20-25	200	
26	175	
Chamber of Chills MARVEL, 1972		
1	25	
2-3	15	
4	15	53
5-10	15	
11-14	12	
15	12	74
16	12	
17	12	56
18-22	12	
22/30¢	20	
23	12	
23/30¢	20	
24-25	12	
Chamber of Darkness MARVEL, 1968		
1	60	205
2	35	130
3	30	
4	60	212
➥BWS Conan tryout		
5	30	113
6	30	
7	30 ▽	95
8	20	
1/Special	20	69
Champions MARVEL, 1975		
1	15 △	51
2	6	
3	6	24
4-5	5	
5/30¢	20	
6	4	
6/30¢	20	
7	4	20
7/30¢	20	
8-9	4	
10	4	26
11-13	4	
14	4	30
14/35¢	15	
15	4	
15/35¢	15	
16-17	4	
Chaos Effect: Alpha VALIANT, 1994		
Alpha 1	2	
Alpha 1/Red ft.	90 ▽	156
Omega 1	2	
Omega 1/Gold	20	35
Epilogue 1-2	2	
Charlton Bullseye CHARLTON, 1981		
1	7	26
2-10	2	
Cheyenne DELL, 1957		
4-5	35	
6-10	25	
11	20	
12	20	70
13-25	20	
Chilling Adventures in Sorcery ARCHIE, 1972		
1	42	
2	25	
3	15	56
4	15	
5	15	39
Cholly & Flytrap IMAGE, 2004		
1-4	5	
City of Heroes IMAGE, 2005		
1	3	
1/Keown	5	
1/Perez	4	
2-3	3	
City of Tomorrow DC, 2005		
1-3	3	
Claw the Unconquered DC, 1975		
1	7	33
2	4	
3	3	
4-6	2	
7	2	16
8-12	2	
Clue Comics HILLMAN, 1943		
1	530	
2-3	360	
4	225	
5	225	423
6	225	
7-9	260	
10-12	155	
Cocopiazo SLAVE LABOR, 2004		
1-3	3	
Coffin ONI, 2000		
1	40	20
2	25	
Combat DELL, 1961		
1	10	
2	20	
3	18	
4	25	
➥JFK story		
5	16	
6-9	12	
10-20	9	
21-27	8	
28-40	6	
Combat Kelly MARVEL, 1972		
1	10	53
2	6	26
3	6 ▽	37
4-9	4	
Comic Cavalcade DC, 1942		
1	7000	
2	2400	
3	1650	
4-5	100	
6-10	875	
11-12	750	
13	950	
➥Sol. Grundy app.		
14-20	750	
21-29	650	
30	275	
31-40	150	
41-50	100	
51-62	90	
63	150	
Comix International WARREN, 1974		
1	125	180
➥Scarce		
2	75	
➥Dracula story		

RetroView

Black Rider™

MARVEL COMICS

Reviewed by Michelle Nolan

The Black Rider, more of a Western version of Batman than a knockoff of The Lone Ranger, made his debut in *All-Western Winners #2* (Winter 1948-49, the first issue) and appeared in several other Marvel Western titles. When he gained his own title, he gradually changed from a violent avenger to a crime-fighter who used his brains as much as his brawn. The stories became more character-driven in 1954-55, and Doc Masters (Black Rider) was noted for not shooting to kill after the start of the Comics Code Authority.

Black Rider ™Atlas

COST TO OWN THE ORIGINALS IN NM: $2,305

△ #200

The Brave and the Bold™

Heading outside

In mid-1983, after almost 30 years, *The Brave and the Bold* was canceled to make way for *Batman and the Outsiders*.

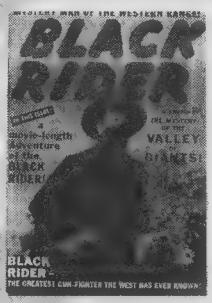
The title returned in 1991 as a six-issue mini-series written by Mike Grell and Mike Baron with art by Shea Anton Pensa.

Image © 1983 DC Comics

	Riddler	Hunt-ress	Green Arrow	Hawkman	Metal Men	Rose and Thorn		Adam Strange	Joker	Superboy
	183	184	185	186	187	188	189	190	191	192
	FEB 82	MAR 82	APR 82	MAY 82	JUN 82	JUL 82	AUG 82	SEP 82	OCT 82	NOV 82
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$8	$3

THE BOTTOM LINE

Black Rider #8(#1) ★★★


BLACK RIDER
MYSTERY MAN OF THE WESTERN RANGES!
THE MYSTERY OF THE VALLEY OF GIANTS!
BLACK RIDER - THE GREATEST GUN-FIGHTER THE WEST HAS EVER KNOWN!
© Marvel

"The Mystery of the Valley of Giants!" • 18 pp.

Billed as a "movie-length western adventure classic," Black Rider and his horse Satan battle an Old West version of a mad scientist.

Doctor Mathew Masters, secret identity of Black Rider, believes Leadville is free of crime and he tries to retire. But fleeing Professor Chalis lands in Leadville with a ray machine that turns men into giants. Black Rider finds a way to defeat the crazed scientist and rescue Marie Lathrop, a girl he loves as Dr. Masters but who loves him only as Black Rider.

"The Spotted Invader" • 4 pp.

"The Story of Bullet Ben • 2 pp.

Marvel
Mar 1950
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited (Stan Lee in Black Rider outfit)

Best CGC copy: 6.5 **Then 10c NOW $260**

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
4	75		
5	75		163
➥Spirit story			

Conan the Barbarian
MARVEL, 1970

1	160 ▲		585
➥1st comics Conan			
2	55 ▲		206
3	72 ▽		274
4	26		113
5	30		136
6	26		116
7	26 ▽		97
8	30 ▽		123
9	20 △		84
10	35 ▽		134
➥Giant-size			
11	35		143
➥Giant-size			
12	15		59
13	20		85
14	20		85
15	17		72
16	20		72
17	17		77
18	20		88
19	17		77
20	27		114
21	20		83
22	20		79
23	20 ▽		75
➥1st Red Sonja			
24	20		77
25	10		41
26	8		36
27	8		49
28	8 ▽		37
29	8		48
30	8		31
31	7		29
32	7 ▽		27
33	7		21
34	7		48
35	7		28
36	9 ▽		43
37	9		43
38	9		31
39	7		
40	7		21
41	7		26
42-43	7		
44	7		36
45	7		31
46	7		
47	7		17
48	6		19
49	6		22
50	6		
51	5		17
52	5		
53	5 ▽		21
54	5		
55	5		14
56	5 ▽		17
57	5 ▽		15
58	5		25
59	5		27
60	5 ▽		16
61	5 ▽		22
61/30¢	20		
62	5 ▽		17
62/30¢	20		
63	5 ▲		13
63/30¢	20		
64	5		
64/30¢	20		
65	5		18
65/30¢	20		
66-68	5		
69	5 ▽		18
70	5		23
71-74	5		
75	5		16
75/35¢	15		
76	5		15
76/35¢	15		
77	5		21
77/35¢	15		
78	5		
78/35¢	15		
79	5		
79/35¢	15		
80-82	5		
83	5		24
84-93	5		
94-96	4		
97	4		16
98-99	4		
100	6		21
101-274	2		
275	3		
Ann 1	10		41
Ann 2	6		23
Ann 3	6		26
Ann 4-12	2		
Special 1	3		

Conan the Adventurer
MARVEL, 1994

1-14	2		

Conan Saga
MARVEL, 1987

1-74	3		
75	4		
76-97	2		

Conan
DARK HORSE, 2004

0	4		
1	10		
1/2nd	3		
2	5		
2-18	3		

Conan & the Daughters of Midora
DARK HORSE, 2004

1	5		

Conan and the Jewels of Gwahlur
DARK HORSE, 2005

1-3	3		

Concrete: The Human Dilemma
DARK HORSE, 2005

1-6	4		

Contest of Champions II
MARVEL, 1999

1-5	3		

Cosmic Guard
DEVIL'S DUE, 2004

1	5		
2	4		
3-6	3		

Cougar
ATLAS-SEABOARD, 1975

1	5		20
2	3		

Coup D'Etat
DC

Afterword: 1	3		
Authority: 1	4		
CGC 9.9 avg			24
Sleeper: 1	6		
Sleeper: 1/var	10		
Strmwtch: 1	3		
Strmwtch: 1/V	7		
Wildcats: 1	5		
Wildcats: 1/V	6		

Crazy
MARVEL, 1973

1	16		
2-3	10		

Crazy (Mag)
MARVEL, 1973

1	16		53
2	10		
3	10		42
4-5	5		
6-15	3		
16-94	2		

Creatures of the Id
CALIBER, 1990

1	11		36

Creatures on the Loose
MARVEL, 1971

10	50		147
➥1st Kull; Wrightson			
11-15	15		
16	10		33
17-20	7		
21	6 ▽		50
22	10		
23	5		
24	4		29
25	4		
26	4		17
27-29	3		
30	25		77
➥Man-Wolf			
31	20		25
32	10		
33	10		29
34	10		
35	10		30
36	10		
37	12		
King Size 1	10		

Creeps
IMAGE, 2001

1	3		8
2-4	3		

Creepsville
GO-GO

1-5	3		

Creepy
WARREN, 1964

1	140		554
2	50		
3	25		91
4	35		141
5	18		119
6	15		
7	22		101
8	15 ▽		95
9	45		630
10	20		
11	15		
12	15 ▽		62
13	15		
14	22		
15	25		98
16	15		131
17	30		130
18	25		104
19	15		
20	15		60
21-22	12		
23-24	11		
25	11		38
26	10		
27	10 ▽		51
28-31	10		
32	35		
33-35	10		
36	15		
37-38	10		
39-40	7		
41	10		
42-47	6		
48	9		
49	6		
50	12		
51-54	6		
55	9		
56-63	5		
64	5		36
65	8		
66-73	5		
74	10		
75-76	5		
77	10		
78-80	5		
81	5		33
82	5		
83	6		
84	5		
85-87	6		
88-90	5		
91	6		
92-94	5		
95	6		
96-100	5		
101-102	4		
103	6		
104-112	4		
113	7		
114-140	4		
141	5		
142	6		
143-144	5		
145	6		
146	22		
Ann 1971	15		50
Ann 1972	15		
YB '68-70	18		

Crime & Justice
CHARLTON, 1951

1	240		
2	125		
3-5	100		
6-10	80		
11-19	65		
20	50		103
21-23	50		

Crime Does Not Pay
LEV GLEASON, 1942

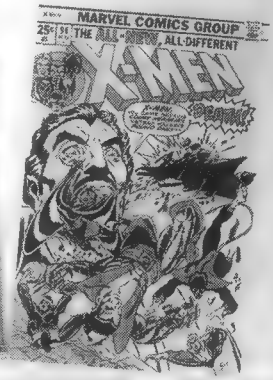
22	800		
23	525		
24	375		

Auction News

Top online auction sales: June

1. *Detective Comics* #27, CGC 9.2 RNM **$90,700**
2. *Superman* #1, CGC 8.0 RNM **$25,050**
3. *Batman* #1, CGC 8.5 RNM **$15,100**
4. *Amazing Spider-Man* #1, CGC 8.0 RNM **$10,600**
5. *Amazing Fantasy* #15, CGC 9.2 ..... **$10,100**
6. *Amazing Fantasy* #15, CGC 9.0 ..... **$10,100**
7. *Wonder Woman* #1, CGC 7.5 RNM **$8,377**
8. *Amazing Spider-Man* #14, CGC 9.4 ..... **$7,999**
9. *Amazing Spider-Man* #14, CGC 9.4 RNM **$7,011**
10. ***Uncanny X-Men* #94, CGC 9.6** **$5,850**
11. *Amazing Spider-Man* #8, CGC 9.4 ..... **$4,996**
12. *Amazing Fantasy* #15, CGC 5.0 ..... **$4,950**
13. *Batman* #24, CGC 9.4 ..... **$4,303**
14. *Incredible Hulk* #181, CGC 9.6 ..... **$4,200**
15. *Incredible Hulk* #181, CGC 9.6 ..... **$4,052**
16. *Fantastic Four* #1, CGC 8.0 RNM **$4,051**
17. *Captain America Comics* #1, CGC 6.0 RNM **$4,050**
18. *Batman* #24, CGC 9.4 RNM **$4,050**
19. ***Detective Comics* #95, CGC 9.6** **$4,045**
20. *Incredible Hulk* #1, CGC 6.5 RNM **$3,800**
21. *More Fun Comics* #52, CGC 6.0 RNM **$3,750**
22. *Incredible Hulk* #181, CGC 9.6 ..... **$3,610**
23. *Incredible Hulk* #181, CGC 9.6 ..... **$3,550**
24. *More Fun Comics* #67, CGC 6.5 ..... **$3,450**
25. *Superman* #2, CGC 5.0 ..... **$3,210**
26. *Uncanny X-Men* #1, CGC 7.0 ..... **$3,101**
27. *Incredible Hulk* #181, CGC 9.6 ..... **$3,050**
28. *Human Torch* #2, CGC 6.0 RNM **$3,006**
29. *Amazing Spider-Man* #1, CGC 5.0 ..... **$3,000**
30. *Avengers* #1, CGC 8.0 ..... **$3,000**

RNM = Reserve Not Met



Death of Nemesis | I ... Vampire | Rag-man | E-2 Batman, Catwoman wed | Karate Kid | Spectre | E-1, E-2 Batmen | Reprints Silver Age stories | Green Arrow, The Question, and The Butcher team up

193	194	195	196	197	198	199	200	Ann. 1	B&B (mini-series)	1	2	3	4	5	6
DEC 82	JAN 83	FEB 83	MAR 83	APR 83	MAY 83	JUN 83	JUL 83	CA. 01		DEC 91	JAN 92	FEB 92	MAR 92	MAY 92	JUN 92
$3	$3	$3	$3	$4	$3	$3	$7	$6		$3	$2	$2	$2	$2	$2

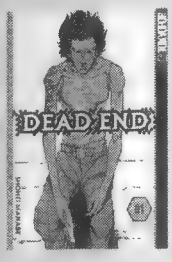
PRICE GUIDE KEY: OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Dead End
Vol. 1

It's Twilight Zone time in Japan, as Shirou's life takes a wrong turn when he stumbles across a naked woman in an alley. It's love at first sight, as he takes Lucy home and feels there is a new meaning to his life, albeit that of a common laborer who parties with friends.



TOKYOPOP
WRITER:
SHOHEI MANABE
ARTIST:
SHOHEI MANABE
B/W • 192 Pgs.
$9.99

However, when he discovers his buddies are dead and Lucy missing, Shirou awakes to a living nightmare. Thrust into a parallel world, where he no longer inhabits his apartment and his friends no longer recognize him, he is suddenly the target of deadly assailants who want to know where Lucy is. Saved by a mysterious man, Shirou has three days to reunite with five friends to unlock his memory. It's a good thing he is willing to put up his dukes and die trying.

Borrowing the opening sense of confusion from The X-Files and The Matrix, Shohei Manabe drafts a rough world in which perceptions are as sketchy as the characters. The reader finds many bullet-riddled and bloody scenes but few encouraging answers thus far.

★★½ — **Oliver Chin**

www.tokyopop.com
ISBN: 1-59532-161-6

Crime Does Not Pay (CONTINUED)

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
25-30	225	
31-37	115	
38	115	396
39-41	115	
42	110	
43-50	90	
51-60	65	
61-70	60	
71-80	50	
81-90	42	
91-100	35	
101-110	32	
111-130	30	
131-146	26	
Ann 1944	700	
Ann 1945	600	
Ann '46-49	500	
Ann '50-53	400	

Crime SuspenStories
E.C., 1950

1	800	
1/Variant	1000	
➥#1 marked out		
2	475	
3-5	315	
6-7	235	
8	235	963
9-10	235	
11-12	185	
13	210	
14-15	185	
16	190	
17	235	
➥Frazetta art		
18-19	170	
20	215	
21	115	
22-23	145	
24	115	676
25-27	115	

Crisis on Infinite Earths
DC, 1985

1	5 △	15
2	4	10
3	4	17
4	3	13
5	5	22
6	3	11
7	5 ▲	18
8	5 ▽	20
9	3	12
10	3	19
11	3	11
12	3	13

Crow
CALIBER, 1989

1	22	89
➥Crow origin		
2	12	
3	10	53
4	10	

Crypt of Shadows
MARVEL, 1973

1	35	112
2	16	
3	15	
4-5	12	
6-10	10	
11	10	65
12-14	10	
15	8	
16	8	39
17-21	8	

Crypt of Terror
E.C., 1950

17	1000	
18	800	
19	750	

CSI: Crime Scene Investigation
IDEA & DESIGN WORKS, 2003

1	3	12
1/Variants	3	

CSI: Demon House
IDEA & DESIGN WORKS, 2004

1	5	
2-5	4	

CSI: Secret Identity
IDEA & DESIGN WORKS, 2005

1-5	4	

Cyblade/Shi
IMAGE, 1995

1	6	22
1/Variants	6	
1/Collector's	10	
Ashcan 1	3	

Dagar the Invincible
GOLD KEY, 1972

1	16	
2	11	
3-7	7	
8	7	27
9	7	33
10	7	28
11	7	
12-14	5	
15-18	3	
19	2	

Daktari
DELL, 1967

1	35	84
2-4	30	

Damn Nation
DARK HORSE, 2005

1-3	3	

Dampyr
IDEA & DESIGN WORKS, 2005

1-4	8	

Danger Girl
IMAGE, 1988

1	5	23
1/Chromium	8	
1/Mag sized	20	23
1/Tour ed	8	
1/Go-go cover	30	
2	3	
2/Chrome	8	
2/DF	45	
2/Gold	6	
3	3	13
3/Knife cvr.	5	
3/"Brim" cvr	3	
4	3	
4/Purple	7	
5	3	
5/DF red	6	
5/DF blue	6	
6	3	
6/DF	15	
6/Gold	5	
7	6	
Ash 1	5	
Ash 1/Gold	6	
SP 1	4	

Danger Girl
DC

3-D: 1	5	
Hawaiian: 1	5	
Kamikaze: 1-2	3	
Sketchbook: 1	7	
Viva: 1	5	

Daredevil
MARVEL, 1964

-1	2	
1	3250	11683
➥1st Daredevil		
2	850	2988
3	550	1934
4	400 ▽	1403
5	300	1064
6	225	814
7	675	6567
➥1st red costume		
8	135	626
9	135 ▽	385
10	135	1034
11	85	361
12-13	85	
14	85 ▽	336
15	85	314
16	120	1012
➥Spider-Man app.		
17	120	605
➥Spider-Man app.		
18	70	256
➥1st Gladiator		
19	60	284
20	55	349
21	50	
22	50	182
23	50	
24	50	201
25	50	166
26	50	272
27	50	208
28	45	167
29	45	177
30	45	204
31	40	
32	40	169
33	40	149
34	40	166
35	40	151
36	40	159
37	40	211
38	40	240
39	40	166
40	40	133
41	40	110
42	40	107
43	45 ▽	200
44	30	100
45	30	100
46	30	126
47	30	114
48	30	152
49	30	109
50	33	148
51	33	121
52	33	121
53	20 △	109
54	20	163
55	20	138
56	20	88
57	20	104
58	20	122
59	20	94
60	20	90
61	20 ▽	75
62	20 ▽	90
63	20 △	90
64	20	
65	20	85
66	20	96
67	20	93
68	20	81
69	20 △	112
70	20	76
71	20	
72	17	89
73	17	69
74	17	58
75	17	85
76	17 ▽	58
77	17	109
78	17	66
79	17	77
80	17 △	82
81	25 ▽	147
➥Giant-size		
82	17	81
83	17	
84	14	
85	14	64
86	14	
87	14 △	59
88	14	49
89	14	64
90	14	60
91	14 △	65
92	14	63
93	14	75
94	14	112
95	14	71
96	14	59
97	14	52
98	14	53
99	14	73
100	30	129
➥Origin recap		
101	8	75
102	8	56
103	8	43
104	8	69
105	8 ▽	72
106	8	
107	8	52
108	8	33
109	8	62
110	8	39
111	8	37
112	8	38
113	8	32
114	8	
115	8	34
116	8	
117	8	30
118	8 ▽	34
119	8	22
120	8	28
121	8	30
122	8	
123	8	24
124	8	38
125	8	35
126	8	37
127	8	34
128	8	24
129	8	21
130	8	
131	75 ▽	239
➥1st Bullseye		
132	15	80
132/30¢	20	
133	6	33
133/30¢	20	
134	6	25
134/30¢	20	
135	6	23
135/30¢	20	
136	6	26
136/30¢	20	
137	6	26
138	6	29
139	6	23
140	6	26
141	6	59
142	6	24
143	6	27

△ #7

COMICS ON PARADE™

Another anthology

Comics on Parade began in 1938, just a few months before Superman's debut in *Action Comics* #1. Composed of strip reprints from United Features Syndicate, the title initially featured such characters as Tarzan, The Captain and the Kids, Nancy, and Li'l Abner.

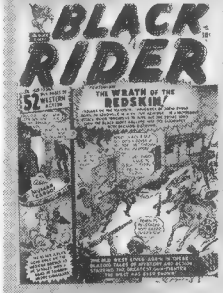
Image © 1938 United Feature

Group shot on covers | Captain and the Kids cover | Group shot | Li'l Abner cover | Li'l Abner cover

	1	2	3	4	5	6	7	8	9	10
NM	APR 38	MAY 38	JUN 38	JUL 38	AUG 38	SEP 38	OCT 38	NOV 38	DEC 38	JAN 39
Price	$2800	$1050	$775	$600	$600	$420	$420	$420	$325	$325

THE BOTTOM LINE

RETROVIEW
Black Rider #9 ★★★



"Wrath of the Redskins!" • 10 pp.

Black Rider saves Marie's brother as Dr. Masters and wins her respect in his secret identity, then prevents an Indian attack by convincing them who the real villains are.

Black Rider expands from 36 to 52 pages to accommodate four Black Rider adventures with "swaybacked" Ichabod, as his horse Satan is known in his "secret identity."

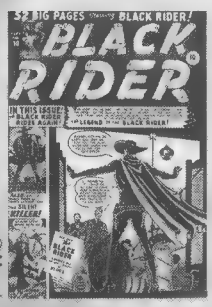
Marvel
Jun 1950
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"On the Trail of the Fox!" • 7 pp.
"The Impossible Problem!" • 6 pp.
"The Secret of the Human Cargo!" • 8 pp.
"The Silent Killer" • 3 pp.
"Gold Lust" • 3 text pp.

© Marvel

Last CGC copy: 9.0 **Then 10¢ NOW $125**

Black Rider #10 ★★★★



© Marvel

Marvel
Sep 1950
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"The Legend of The Black Rider!" • 11 pp.

"In answer to your thousands of letters," as Marvel puts it, Black Rider's origin story is told.

Black Rider tells the only person who knows his secret, kid buddy Bobby Lathrop, how he became The Black Rider after his parents were killed in his youth in an origin similar to Batman's. "Black will be my color! Black as the night I'll ride in! Black as the vengeance I'll feel in my heart!"

"The Silent Killer!" • 5 pp.

"Six-Gun Lesson" • 5 pp.

"Death in the Cards" • 7 pp.

"The Terror of the West" • 3 pp.

"Creeping Death" • 4 pp.

Est C&C copy: 8.5 **Then 10¢ NOW $155**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
144	6	29
145	6	31
146	6	29
146/35¢	15	
147	6	
147/35¢	15	
148	6	
148/35¢	15	
149	6	29
150	6 △	33
151	6	22
152	6	28
153	6 ▽	20
154	6	
155	6	27
156	6	25
157	6	26
158 ➥Frank Miller starts	50 ▽	128
159	22 △	63
160	17	52
161	17 △	51
162	9	41
163	18	74
164	11	31
165	11 ▽	59
166	11	35
167	11	29
168 ➥1st Elektra	75 ▽	209
169	16	50
170	10 ▽	27
171	12	63
172	7	38
173	7	20
174	7	29
175	7 ▲	27
176	7	35
177	7	29
178	6	24
179	6	24
180	6 △	22
181 ➥Elektra dies	15 △	30
182	7 ▲	22
183	7 ▲	22
184	6 ▲	22
185	5	17
186	6 ▽	19
187	5	20
188	5	24
189	5	17
190	5	18
191	6	12
192	3	15
193	3	14
194	3	10
195	3	
196	6 △	20
197	3	17
198-199	3	
200	3	21
201-204	3	
205	4	
206-215	3	
216	3	10
217-218	3	
219	3	15
220-226	3	
227 ➥FM Born Again	4	17
228-231	3	
232	3	19
233-237	3	
238	3	11
239-247	3	
248	4	
249	4	15
250	3	
251	5	
252	4	
253	3	
254 ➥1st Typhoid Mary	6	28
255-257	3	
258	4	
259-287	3	
288	3	30
289	3	
290	3	12
291-295	3	
296-299	2	
300	3	15
301-303	2	
304	3	
305-311	2	
312	3	
313-318	2	
319	5	
320-321	2	
321/Variant	3	
322-324	2	
325	3	
326-349	2	
350	3	
350/Variant	4	
351-374	2	
375	3	
376-379	2	
380	3	
Ann 1	40	177
Ann 2-3	9	
Ann 4	6	33
Ann 5	4	
Ann 6-10	3	
Ann 1997	4	

Daredevil
MARVEL, 1998

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
½	5	18
1	9 △	31
1/Ltd.	50	
1/Variant	11	41
2	5	14
2/Variant	5	
3	4	15
4	4	17
5	4	
5/Variant	5	19
6	3	9
7-15	3	
16	5	
16/Unlimited	6	
17	3	
17/Unlimited ➥Newsstand variant	5	13
18-20	3	
20/Unlimited	5	
21	3	
21-23/Unltd	5	
22	3	
23	3	
24-25	3	
26	3	11
27-36	3	
36/No # ➥Newsstand; no #	5	
37	3	9
37/Unlimited ➥Newsstand variant	5	13
37/No # ➥Newsstand; no #	4	
38-40	3	
41	1	
42-64	3	
65	4	
66-75	3	

Daredevil: Ninja
MARVEL, 2000

1	3	
1/Variant	3	14
2-3	3	

Daredevil: Redemption
MARVEL, 2005

1-5	3	

Daredevil Man without Fear
MARVEL, 1993

1	4	10
2	4	20
3	4	
4-5	3	

Li'l Abner cover | Li'l Abner cover | Abbie 'n' Slats cover | Abbie 'n' Slats cover | Group shot | Li'l Abner cover

11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
FEB 39	MAR 39	APR 39	MAY 39	JUN 39	JUL 39	AUG 39	SEP 39	OCT 39	NOV 39	DEC 39	JAN 40	FEB 40	MAR 40	APR 40	JUN 40
$285	$285	$285	$285	$285	$260	$260	$260	$260	$260	$230	$230	$230	$230	$230	$210

PRICE GUIDE KEY: OTHER GRADES **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM **Fine (F)** is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

CGC Auction Highlights

Wonder-ful deal

June was certainly a buyer's market for CGC sales. A good portion of the online transactions were completed below book price. For instance, ***All-Star Comics*** #8 CGC 3.0, featuring the first appearance of Wonder Woman, is valued at around $3,000. This copy sold for $1,700 after just one bid.

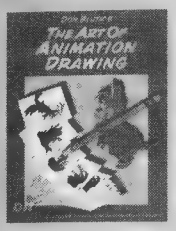
In fact, for the month of June, only three comics sold for more than $10,000. All three, not surprisingly, were Spider-Man comics: *Amazing Fantasy* #15 CGC 9.2 and CGC 9.0 each sold for $10,100, while *Amazing Spider-Man* #15 CGC 8.0 went for $10,600.

More notable auction results from June:

ISSUE	CGC GRADE	PRICE
Action Comics #47	7.0	**$766**
Action Comics #76	9.4	**$788**
Adventure Comics #85	8.5	**$975**
Adventure Comics #86	8.0	**$755**
Adventure Comics #90	8.5	**$400**
Adventure Comics #247	4.0	**$608**
All Top Comics #8	7.0	**$750**
All Winners Comics #1	**7.5**	**$1,181**
All Winners Comics #1	7.5	**$1,125**
All Winners Comics #4	5.0	**$954**
All Winners Comics #18	7.5	**$812**
All-American Comics #56	6.5	**$500**
All-American Comics #62	8.5	**$500**
All-American Comics #102	7.5	**$765**
All-Flash #15	9.0	**$860**
All-Star Comics #8	3.0	**$1,700**
All-Star Comics #33	6.0	**$866**
Amazing Adventures Vol. 3 #11	9.4	**$700**
Amazing Fantasy #15	**9.2**	**$10,100**
Amazing Fantasy #15	9.0	**$10,100**
Amazing Fantasy #15	5.0	**$4,950**
Amazing Spider-Man #1	**8.0**	**$10,600**
Amazing Spider-Man #1	5.5	**$2,868**
Amazing Spider-Man #1	5.0	**$3,000**
Amazing Spider-Man #2	5.0	**$600**
Amazing Spider-Man #3	5.0	**$443**
Amazing Spider-Man #4	9.0	**$2,828**
Amazing Spider-Man #4	8.0	**$2,126**
Amazing Spider-Man #5	8.0	**$1,554**
Amazing Spider-Man #6	7.5	**$975**
Amazing Spider-Man #6	6.5	**$480**
Amazing Spider-Man #7	9.0	**$1,176**
Amazing Spider-Man #7	8.0	**$828**
Amazing Spider-Man #8	9.4	**$4,996**
Amazing Spider-Man #8	8.0	**$698**
Amazing Spider-Man #9	9.0	**$1,425**
Amazing Spider-Man #9	8.0	**$951**
Amazing Spider-Man #9	7.0	**$551**
Amazing Spider-Man #10	8.5	**$800**
Amazing Spider-Man #10	8.0	**$779**
Amazing Spider-Man #12	8.0	**$449**
Amazing Spider-Man #13	9.0	**$615**
Amazing Spider-Man #13	7.5	**$455**
Amazing Spider-Man #14	9.4	**$7,999**
Amazing Spider-Man #14	9.0	**$1,976**
Amazing Spider-Man #14	8.5	**$1,848**
Amazing Spider-Man #15	8.5	**$705**
Amazing Spider-Man #16	7.5	**$360**
Amazing Spider-Man #17	7.5	**$380**
Amazing Spider-Man #18	9.0	**$645**
Amazing Spider-Man #19	8.5	**$393**
Amazing Spider-Man #20	8.0	**$452**
Amazing Spider-Man #21	9.4	**$1,930**
Amazing Spider-Man #25	8.5	**$350**
Amazing Spider-Man #28	9.4	**$2,729**
Amazing Spider-Man #29	8.5	**$425**
Amazing Spider-Man #30	9.2	**$400**
Amazing Spider-Man #32	9.4	**$584**
Amazing Spider-Man #33	9.4	**$543**
Amazing Spider-Man #37	9.4	**$1,182**
Amazing Spider-Man #40	9.2	**$811**
Amazing Spider-Man #41	9.4	**$1,275**
Amazing Spider-Man #42	9.4	**$1,075**
Amazing Spider-Man #47	9.4	**$449**
Amazing Spider-Man #50	9.2	**$905**
Amazing Spider-Man #50	8.0	**$390**
Amazing Spider-Man #53	9.4	**$611**
Amazing Spider-Man #54	9.4	**$685**
Amazing Spider-Man #56	9.4	**$416**
Amazing Spider-Man #57	9.4	**$565**
Amazing Spider-Man #57	9.4	**$452**
Amazing Spider-Man #59	9.6	**$600**
Amazing Spider-Man #59	9.4	**$407**
Amazing Spider-Man #62	9.6	**$750**
Amazing Spider-Man #64	9.6	**$475**
Amazing Spider-Man #65	9.8	**$1,332**
Amazing Spider-Man #67	9.4	**$350**
Amazing Spider-Man #69	9.6	**$1,100**
Amazing Spider-Man #70	9.4	**$660**
Amazing Spider-Man #71	9.4	**$371**
Amazing Spider-Man #73	9.9	**$1,476**
Amazing Spider-Man #73	9.8	**$2,869**
Amazing Spider-Man #76	9.4	**$446**
Amazing Spider-Man #78	9.4	**$403**
Amazing Spider-Man #82	9.4	**$356**
Amazing Spider-Man #83	9.4	**$443**
Amazing Spider-Man #86	9.4	**$931**
Amazing Spider-Man #87	9.6	**$912**
Amazing Spider-Man #88	9.8	**$1,136**
Amazing Spider-Man #92	9.4	**$405**
Amazing Spider-Man #94	9.4	**$388**
Amazing Spider-Man #95	9.6	**$500**
Amazing Spider-Man #97	9.6	**$714**

Don Bluth's The Art of Animation Drawing

A sequel to last year's *The Art of Storyboard*, this explores how to produce animation. Author Don Bluth covers other key stages of production in 10 brief chapters.



DARK HORSE
WRITER:
DON BLUTH
ARTIST:
DON BLUTH STUDIOS
COLOR • 112 PGS.
$14.95

With drawing as the main focus, Bluth reviews the art of storytelling, character design (using model sheets), hiring voice actors, and sequencing the film's timing (thumbnailing 12 frames per second). Other elements include how to evaluate the action, especially in relation to actors, dialogue, and music. Then, he concludes with a few personal anecdotes from his and other professionals' careers.

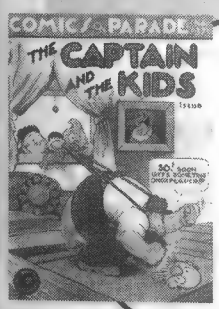
Well illustrated with frames from *The Secret of N.I.M.H., An American Tail*, and *All Dogs Go to Heaven*, this is more of a survey course than an instruction guide. But aspiring comics artists and animators could benefit from learning the field's history from Bluth's comprehensive perspective. However, animation has been revolutionized by computers and international influences (namely anime), and their omission here makes this book incomplete.

★★★ **— Oliver Chin**

www.darkhorse.com
ISBN: 1-59582-008-6

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Daredevil: Yellow MARVEL, 2001		
1	4	14
2-6	4	
Daring New Adventures of Supergirl DC, 1982		
1	3	14
2-13	2	
Darkchylde IMAGE, 1997		
0/3 variants	3	
0.5/Variant	3	
1	5	19
1/Am Ent	5	
1/Variant	7	
1/Con	5	
Dark Horse Presents DARK HORSE, 1986		
1	4	
2-4	3	
5-9	2	
10-16	3	
17	2	
18	3	
19-23	2	
24 ➥1st comics Aliens	6	10
25-27	2	
28	3	
29-31	2	
32 ➥Concrete app.	4	
33-35	3	
36	4	
36/Painted	3	
37-39	2	
40	3	
41-49	2	
50	3	
51 ➥2nd Sin City	4	18
52-53	3	
54	4	
55	2	
56-57	4	
58	2	
59-61	3	
62 ➥All Sin City	3	17
63-66	3	
67	4	
68-79	3	
80	3	8
81-134	3	
135	4	
136-149	3	
150	5	
151-157	3	
Ann '97-00	5	
5th Ann.	60	
Dark Knight Strikes Again DC, 2001 Frank Miller series		
1	3	6
1/Variant	5	
2-3	3	
2-3/Variants	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Dark Mansion of Forbidden Love DC, 1971		
1	125	480
2-4	50	
Dark Mists APCOMICS, 2005		
1	4	
Darkness TOP COW, 1996		
0-½	3	
½/Variant	3	
1	3	14
11/Chrome	8	
11-24	3	
25	4	
26-27	3	
28	3	8
29-40	3	
Misc. variants (1, 8-11, 20, 25)	3	
Darkness IMAGE, 2002		
1-21	3	
Dark Shadows GOLD KEY, 1969		
1	175	604
1/Variant	25	
2	44	
3	44	191
4	35	102
5	35	
6-7	25	
8	25	61
9-15	25	
16-17	16	
18	16	39
19-20	16	
21-35	14	
Darkstalkers DEVIL'S DUE, 2004		
1-5/Reg	3	
1-5/Variant	4	
4-5/Foil	3	
Davy Crockett GOLD KEY, 1963		
1	115	413
2	30	
Dawn SIRIUS ENTERTAINMENT, 1995		
½	3	14
½/Variant	5	
1	3	
1/Black	8	
2	3	
2/Mystery	6	
3-6	3	
Dawn: Three Tiers IMAGE, 2003		
1	3	12
2-5	3	
Dawn of the Dead IDEA & DESIGN WORKS, 2004		
1-3	4	
Day of Vengeance DC, 2005		
1	10	
1/Variant ➥2nd printing	5	
1/3rd. variant	6	
2	5	
2/2nd. variant	4	
3-4	3	



△ #37

COMICS ON PARADE™

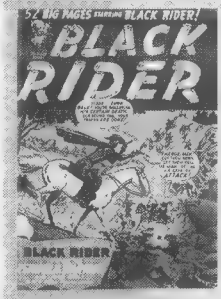
Solo spotlights

Although it started as an anthology title reprinting several newspaper strips each issue, by #30 *Comics on Parade* changed its focus to a single United Features character each issue, giving readers many pages of both Sunday strips and daily adventures.

Image © 1942 United Feature

RETROVIEW
Black Rider #11

★★★½



"Massacre at Fort McVey" • 10 pp.

Black Rider leads an insurrection against an insane Army major who will stop at nothing to glorify himself. The Indians seal his grim fate.

Black Rider expresses a sentiment rare in Western comics of the era, when he finds four Indians shot in the back: "This makes me ashamed of being a white man."

Marvel
Nov 1950
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"The Black Rider Unmasked" • 3 pp.
"Yellow!" • 5 pp.
"Wanted for Murder!" • 7 pp.
"Betrayed!" • 6 pp.
"Greed!" • 3 pp.
"The Bully" • 4 pp.
"Prairie Fire" • 2 text pp.

© Marvel

Best CGC copy: **8.0** Then 10¢ NOW **$95**

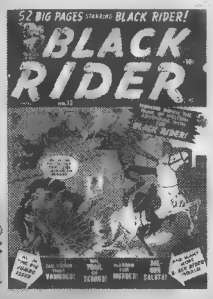
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Dazzler MARVEL, 1981		
1	5	15
2	2	
3-42	1	
DC Comics Presents DC, 1978		
1	11	37
2	7	
3	4	
4-5	2	
6	6	
7-25	2	
26 ➥1st New Teen Titans	22	49
27	3	
28-41	2	
42-43	1	
44	2	
45-46	1	
47 ➥1st Masters Universe	17	26
48-50	1	
51	6	
52	3	
53-71	1	
72	2	
73-76	1	
77-78	3	
79-84	1	
85 ➥Moore Swamp Thing	6	
86-97	1	
Ann 1-4	3	
DC Countdown DC, 2005		
1	6	
1/2nd	3	
1/DF Ross	25	
1/DF Lee & Ross	50	
DC 100 Page Super Spectacular DC, 1971		
4	175	
5 ➥Scarce	350	
6	165	585
7	60	
8-9	75	
10-13	60	
14	50	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
15	50	76
16	50	165
17	50	
18	30	
19	22	98
20	22	145
21-22	22	
DC Special DC, 1968		
1	60	
2	50	
3	35	
4	25	128
5	25	79
6	20	70
7-10	20	
11	20	110
12-14	20	
15	25	68
16	10	35
17-26	10	
27	10	24
28	10	39
29	10	54
DC Special DC, 1977		
1	10	
2-5	7	
6-8	6	
9	16	
10-14	6	
15	8	27
16 ➥Jonah Hex dies	20	70
17-18	5	
19	6	
20	6	26
21 ➥1st Miller Batman	21	32
22-26	6	
27	18	
DC Special: Return of Donna Troy DC, 2005		
1	8	
2	5	
DC Super-Stars DC, 1976		
1	10	33
2	5	25
3	5	25
4	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
5	10	36
6-7	2	
8	4	
9	2	
10	5	
11	7	39
12-13	2	
14-15	4	
16	3	
17 ➥1st new Huntress	16	68
18	2	
Dead @17 VIPER, 2003		
0	27	
1	35	
2	22	
3	10	
4	7	
Saints: 1-4	3	
Revolutn: 1-4	4	
Rough Cut: 1	3	
Deadly Foes of Spider-Man MARVEL, 1991		
1	2	10
2-4	2	
Deadly Hands of Kung Fu MARVEL, 1974		
1	30	98
2	8	
3-5	6	
6-10	5	
11-20	4	
21-30	3	
31 ▽	3	25
32-33	3	
Special 1	4	
Dead of Night MARVEL, 1973		
1	35	124
2	12	40
3 ▽	8	33
4-10	8	
11	16	70
Deadworld ARROW, 1986		
1	5	27
2-26	3	
Deadworld IMAGE, 2005		
1	4	

	27	28	29	30	31	32	33	34	35	36
	Abbie 'n' Slats cover		Li'l Abner	Captain and the Kids	Nancy, Fritzi Ritz	Li'l Abner	Captain and the Kids	Nancy, Fritzi Ritz	Li'l Abner	
NM Price	AUG 40 $210	OCT 40 $210	DEC 40 $210	FEB 41 $210	APR 41 $135	JUN 41 $135	AUG 41 $135	OCT 41 $135	DEC 41 $135	MAR 42 $100

Black Rider #12 ★★★



© Marvel

"The Town That Vanished!" • 9 pp.

Black Rider finds himself mixed up with Spanish conquistadors from 1554 — or was it all a dream? The reader will never know!

Black Rider asks the burning question: "Juan DeLopo, eh? Why aren't you rotting in a Mexican cemetery where you can't hurt anybody?"

"Marked for Murder!" • 7 pp.

"Trek of Terror" • 7 pp.

"Hot-Lead Reunion" • 4 pp.

"Six-Gun Salute!" • 6 pp.

"Torture" • 4 pp.

"The Man Who Wouldn't Fight" • 3 pp.

"Last Chance" • 2 text pp.

Marvel
Jan 1951
Writer: Stan Lee
Pencils: George Tuska
Inks: [illegible]ko
Cover: Uncredited

Best CGC copy: 8.5

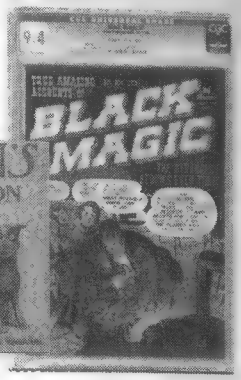
Then 10¢ NOW $95

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Death & Candy		
FANTAGRAPHICS, 1999		
1-3	4	
4	5	
Death Dealer		
VEROTIK, 1995		
1	6	16
2-4	7	
Death Jr.		
IMAGE, 2005		
1-2	5	
Deathlok		
MARVEL, 1990		
1	4	6
2-4	4	
Death: High Cost of Living		
DC, 1993		
1	3	
1/Platinum	6	
2-3	3	
3/Error	4	
Defenders		
MARVEL, 1972		
1	90 ▲	325
2	35	118
3	50	129
4	26	
5	26 ▽	85
6	16	60
7	16	66
8	30	97
9	16 ▽	66
10	65 △	240
➥Avengers War		
11	15	64
12	9	29
13	9	44
14	10	35
15	10	40
16	10	43
17-20	7	
21	6	25
22	6	27
23	6	21
24	6	
25	7	26
26-29	7	
30	4	12
31-32	4	
33	4	15
34	4	23
34/30¢	20	
35	4	
35/30¢	20	
36	4	60
36/30¢	20	
37	4	5
37/30¢	20	
38	5	24
38/30¢	5	
39	4	
40	4	16
41	4	
42	4	18
43-45	4	
46	4	17
47	4	
48	5	22
48/35¢	15	
49	4	
49/35¢	15	
50	4	
50/35¢	15	
51	4	
51/35¢	15	
52	4	
52/35¢	15	
53	4	
54	4	17
55-56	4	
57	4 ▽	20
58	4	
59	4	14
60-62	4	
63	5	21
64-71	4	
72	4	18
73-92	4	
93-99	3	
100	3	13
101-152	2	
Ann 1	12	46
Defenders		
MARVEL, 2001		
1	3	
2-11	2	
12	4	
Defenders		
MARVEL, 2005		
1	3	
Defex		
DEVIL'S DUE, 2004		
1	5	
1/Variant	1	
2-6	3	
Dell Giants		
DELL, 1959		
21	105	
22	80	
23	90	
24-25	75	
26	140	
➥Carl Barks art		
27-28	75	
29	90	
30	75	
31	90	
32	65	
33	85	
34	65	
35	95	
36-37	80	
38-39	85	
40	60	
41	85	
42	70	
43	115	
44	85	
45-46	55	
47	60	
48	125	
➥1st Flintstones		
49	75	
50	65	
51-54	40	
55	60	166
Demon		
DC, 1972		
1	30	112
2	12	51
3	10	39
4	10	
5-6	9	
7	9	34
8-9	9	
10	7	25
11	7	
12	7	48
13	7	35
14-15	7	
16	7 ▽	25
Demon		
DC, 1990		
0	2	
1	4	
2-3	3	
4-10	2	
11	3	
12-18	2	
19	3	

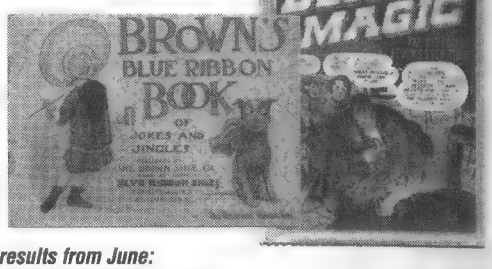
CGC Auction Highlights

Kirby's *Magic* touch

Black Magic #1 (Prize Comics, 1950) in CGC 9.4 was part of a June Heritage sale. Valued at $1,500 and featuring a Jack Kirby cover, the comic eventually sold for $2,225.



Another scarce item, ***Brown's Blue Ribbon Book of Jokes and Jingles*** (CGC 5.0), sold for just $565, well below the $2,000 estimate. Fewer than 10 copies are known to exist.



More notable auction results from June:

ISSUE	CGC GRADE	PRICE
Amazing Spider-Man #98	9.6	$600
Amazing Spider-Man #100	9.6	$905
Amazing Spider-Man #102	9.6	$821
Amazing Spider-Man #119	9.6	$385
Amazing Spider-Man #121	9.6	$1,253
Amazing Spider-Man #121	9.6	$930
Amazing Spider-Man #121	9.4	$495
Amazing Spider-Man #122	9.4	$640
Amazing Spider-Man #129	9.6	$2,025
Amazing Spider-Man #129	9.4	$880
Amazing Spider-Man #129	9.2	$525
Amazing Spider-Man #132	9.8	$521
Amazing Spider-Man #138	9.8	$426
Amazing Spider-Man #141	9.8	$521
Amazing Spider-Man #149	9.6	$787
Amazing Spider-Man #154	9.8	$419
Amazing Spider-Man #157	9.8	$416
Amazing Spider-Man #161	9.8	$413
Amazing Spider-Man #162	9.8	$561
Amazing Spider-Man #238	9.8	$717
Amazing Spider-Man #238	9.8	$481
Amazing Spider-Man Ann. #1	9.0	$1,625
Amazing Spider-Man Ann. #1	8.0	$785
Astonishing Tales #25	**9.8**	**$677**
Astonishing Tales #8	9.8	$360
Atom #1	7.5	$390
Atom #14	9.4	$400
Avengers #1	8.0	$2,999
Avengers #1	6.5	$810
Avengers #4	8.0	$1,102
Avengers #4	7.5	$850
Avengers #10	9.4	$749
Avengers #11	9.2	$486
Avengers #57	9.4	$427
Avengers #57	9.2	$500
Batman #10	7.5	$1,805
Batman #16	6.5	$2,200
Batman #20	8.5	$1,540
Batman #21	5.5	$385
Batman #24	9.4	$4,303
Batman #24	9.2	$812
Batman #33	7.0	$587
Batman #51	7.0	$355
Batman #59	9.0	$1,250
Batman #189	9.2	$480
Batman #232	9.6	$988
Batman #232	9.4	$685
Batman #234	9.4	$687
Batman #247	9.6	$550
Batman (RRP) #608	9.8	$1,980
Batman (RRP) #608	9.6	$1,115
Batman (RRP) #608	9.4	$545
Black Cat Comics #6	9.4	$456
Black Magic (Prize) #1	9.4	$2,225
Brave and the Bold #23	8.0	$360
Brave and the Bold #28	3.5	$500
Brave and the Bold #34	8.5	$760
Brave and the Bold #54	9.0	$481
Brown's Blue Ribbon Book of Jokes and Jingles	5.0	$565
Captain America #100	9.6	$1,250
Captain America #100	9.2	$425
Captain America #109	9.8	$1,102
Captain America #110	9.8	$1,285
Captain America #111	9.6	$380
Captain America #241	9.9	$806
Captain America Comics #52	5.5	$535
Captain America Comics #57	4.0	$415
Captain America Comics #59	6.0	$1,000
Cerebus the Aardvark #3	9.6	$950
Cerebus the Aardvark #4	9.9	$1,300
Classic Comics #26	7.5	$357
Conan the Barbarian #1	9.4	$620
Conan the Barbarian #37	9.8	$400
Crime Patrol #15	4.0	$526
Daredevil #1	8.5	$2,523
Daredevil #1	7.5	$1,251
Daredevil #2	8.5	$534
Daredevil #4	9.4	$1,396
Daredevil #16	9.2	$550
Daredevil #131	9.8	$2,500
Daredevil #158	9.8	$870
Daredevil #168	9.8	$2,275
Daredevil #168	9.6	$432
Defenders #1	9.6	$515

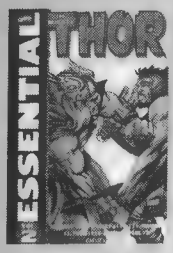
	Captain and the Kids	Nancy, Fritzi Ritz	Li'l Abner	Captain and the Kids	Nancy, Fritzi Ritz	Li'l Abner	Captain and the Kids	Nancy, Fritzi Ritz	Li'l Abner	Captain and the Kids	Nancy, Fritzi Ritz	Li'l Abner	Captain and the Kids	Nancy, Fritzi Ritz	Li'l Abner	Captain and the Kids
	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52
	JUN 42	SEP 42	DEC 42	MAR 43	JUN 43	SEP 43	DEC 43	MAR 44	JUN 44	SEP 44	DEC 44	MAR 45	JUN 45	SEP 45	DEC 45	MAR 46
	$100	$100	$100	$100	$75	$75	$75	$75	$75	$75	$75	$75	$75	$75	$60	$60

PRICE GUIDE KEY: CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Essential Thor Vol. 2

After the sluggish first volume full of what read like ersatz Superman material, Thor finally takes off. These stories have been so frequently retold so dully that today's readers tend to forget just how much impact they originally had. Ego the Living Planet, The Destroyer, The High Evolutionary and his Knights of Wundagore — even the strangely boxy Colonizers seem interesting when seen for the first time.



MARVEL
WRITER:
STAN LEE
ARTIST:
JACK KIRBY
B/W • 584 Pgs.
$16.99

There are missteps, as when it seems to take forever for Thor to defeat perpetual third-rater The Absorbing Man or makes a side trip to Vietnam that hasn't aged well. And any appearance by Jane Foster is an instant downer, as the story grinds to a halt for yet more pallid soap opera. Even by the standard of Stan Lee's coterie of spineless females, the simpering Jane makes Betty Ross seem like Big Barda.

What lingers, though, are moments when Lee and Jack Kirby would stop the action so Thor could connect with humanity, hugging a little girl or discussing philosophy with a gregarious cabby. You just don't see that kind of thing any more.

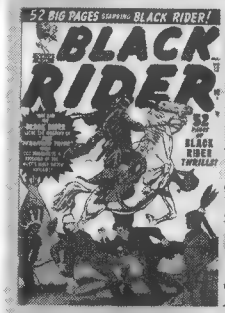
★★★½ — **S.A. Bennett**

www.marvel.com
ISBN: 0-78511-591-9

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Demon CONTINUED		
20-42	2	
43	4	
44-45	3	
46-49	2	
50	3	
51	2	
52-54	3	
55-58	2	
Ann 1	3	
Ann 2	12	
➥1st Hitman		
Desolation Jones DC, 2005		
1-2	3	
Destructor ATLAS-SEABOARD, 1975		
1	10	23
2	7	
3-4	5	
Detective Comics DC, 1937		
0	3	
1	80000	
2	18250	
3	10800	
4-5	6850	
6-7	4450	
8	6500	
9-17	4350	
18	5000	
19	4150	
20	6300	
21	3250	
22	3950	
23-26	3250	
27	225000	
➥1st Batman		
27/2nd	3	
28	25000	
➥2nd Batman		
29	35000	
➥3rd Batman		
30	7500	
31	27500	
➥Batman vs. the Monk		
32	6000	
33	50000	
➥Batman origin		
34	7500	
35	10000	
36-37	6500	
38	57500	
➥1st Robin		
39	6000	
40	6500	
41	4000	
42-45	3000	
46-50	2000	
51-57	1750	
58	4750	
➥1st Penguin		
59	2000	
60	1750	
61	1500	
62	2250	
63	1750	
64	5000	
➥1st Boy Commandos		
65	2250	
66	4000	
➥1st Two-Face		
67	2000	
68-69	1750	
70-71	1500	
72-75	1250	
76	1500	
77-79	1000	
80	1250	
81-83	1000	
84	900	
85	1250	
86-90	900	
91	1000	
92-98	800	
99	950	
100	1000	
101	700	
102	950	
103-108	625	
109	850	
110-113	625	
114	800	
115-117	625	
118	825	
119	600	
120	800	
➥Penguin app		
121	600	
122	1225	
123	600	
124	800	
125-127	600	
128	800	
129-130	600	
131-136	525	
137	675	
138	925	
➥Robotman origin		
139	500	
140	4000	
➥1st Riddler		
141	575	
142	1250	
➥2nd Riddler		
143-148	575	
149	675	
150	550	
151	600	
152-155	525	
156	625	
157-160	500	
161-167	525	
168	3750	
➥Joker origin		
169-170	500	
171	700	
172-176	500	
177-179	400	
180	450	
181-186	400	
187	425	
188-189	400	
190	600	
191-192	400	
193	450	
194-199	400	
200	575	
201-202	400	
203	450	
204	400	
205	575	
206-210	400	
211	450	
212	400	
213	525	
214-224	375	
225	4500	
➥1st Manhunter		
226	1500	
227-229	500	
230	550	
231	400	
232	300	
233	1250	
➥1st Batwoman		
234	325	
235	600	
236	350	
237-240	300	
241-260	250	
261-264	200	
265	325	
266	200	
267	250	

RETROVIEW
Black Rider #13

★★½



"The Terrified Tribe" • 9 pp.

Black Rider must contend with a cruel villain named "Ton" Ransom, who appears to weigh about as much as his nickname.

Black Rider is aided by a curse he thought was false — until "Ton" Ransom's fatal encounter with a mountain lion.

"The Deadly Double-Cross!" • 8 pp.
"The Secret in the Sand!" • 5 pp.
"The Strange Man!" • 9 pp.
"The Waiting Death" • 4 pp.
"The Tough Hombre" • 3 pp.
"Mystery of the Missing Mine!" • 2 text pp.

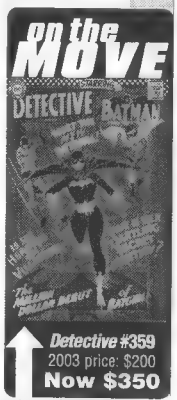
Marvel
Mar 1951
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

© Marvel

No CGC copies

Then 10¢ NOW $95

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
268-270	200	
271	200	744
272	175	
273	200	
274-280	150	
281-297	125	
298	200	
299-305	100	
306	100	403
307-309	100	
310	100	249
311-320	100	
321	100	367
322-323	100	
324	100	408
325	100	411
326	100	
327	200	755
➥New Bat symbol		
328	175	
➥Alfred dies		
329-330	75	
331	65	
332	115	399
➥Joker		
333-340	60	
341	75	
342-349	60	
350	60	157
351	60	
352	60	267
353	75	339
354-355	75	
356	75	261
357	75	162
358	75	
359	350	1267
➥1st Batgirl		
360	65	
361	65	238
362	65	213
363	100 ▽	354
➥2nd Batgirl		
364	60	
365	90	379
366-368	60	
369	75	
370	45	168
371	80	295
➥Batmobile		
372-375	50	
376	50	192
377	65	249
378	50 △	122
379	50	
380	50	160
381-383	40	
384	40 △	149
385	40	138
386	40	
387	75	280
388	50	211
389	35	150
390	35	
391-393	25	
394	35	121
395	125	453
➥N. Adams art		
396	35 △	135
397	35	
398-399	30	
400	150	568
➥1st Man-Bat		
401	30	
402	55	214
403	35	123
404	35	136
405-406	30	
407	30	175
408	40	173
409	40	162
410	40	144
411	25	
412	25 ▽	116
413	25	
414	25 ▽	112
415	25	104
416	25	
417	25	101
418	25	94
419	25	92
420	25	82
421	25	82
422	25 ▽	121
423	25	
424	25	83
425	20	70
426-427	20	
428	15	49
429	15	
430	15	41
431	15	42
432	15	46
433	15	67
434	15 ▽	51
435	15	
436	15 △	32
437	20	
438	28 △	107
➥100-page issue		
439	28 ▽	138
➥100-page issue		
440	28	
➥100-page issue		
441	28	150
➥100-page issue		
442	28 ▽	142
➥100-page issue		
443	28	129
➥100-page issue		
444	28	160
➥100-page issue		
445	28	161
➥100-page issue		
446	8	51
447	8	30
448	8	34



The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

△ #60

COMICS ON PARADE™

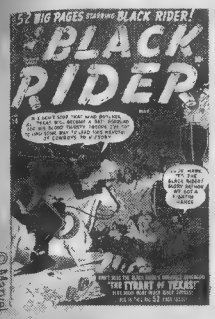
Getting the edge

After a strict rotation featuring Li'l Abner, Captain and the Kids, and Nancy and Fritzi Ritz strips, Ernie Bushmiller's strip took over *Comics on Parade* with #60. Nancy and her aunt's stories ran to #69, when Nancy went solo before teaming with Sluggo in #77.

image © 1948 United Feature

	53	54	55	56	57	58	59	60	61	62
	Nancy	Li'l Abner	Nancy, Fritzi Ritz	Captain and the Kids	Nancy, Fritzi Ritz	Li'l Abner	Captain and the Kids	Nancy, Fritzi Ritz	Nancy, Fritzi Ritz	Nancy, Fritzi Ritz
NM Price	JUN 46 $60	SEP 46 $60	DEC 46 $60	MAR 47 $60	JUN 47 $60	SEP 47 $60	DEC 47 $60	MAR 48 $60	JUN 48 $50	SEP 48 $50

Black Rider #14 ★★1/2



© Marvel

"The Horror Castle" • 10 pp.

Black Rider foils a plot by the Marquis de Lassus to recreate his version of French aristocracy in America.

In the final 52-page issue, Black Rider tells a misplaced gang of French thugs who claim land in the West that they will be "deader than Louis the Fourteenth and Louis the Fifteenth put together!"

"The Tree Pirates Strike!" • 6 pp.

"Close Shave!" • 4 pp.

"The Metal Menace" • 8 pp.

"The Old Man" • 4 pp.

"Custer's Last Stand" • 1 pp.

"The Victim" • 3 pp.

"Big Jim Larkin's Plot" • 2 text pp.

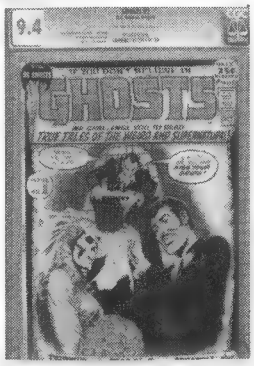
Marvel
May 1951
Writer: Uncredited
Pencils: Joe Maneely
Inks: Maneely
Cover: Uncredited

No CGC copies

Then 10¢ NOW $95

CGC Auction Highlights

Strange doings



Ghosts #1 CGC 9.4 sold for slightly above ***CBG Standard Catalog*** value, fetching $400 in a June auction with just one bid ... The *Fantastic Four* movie release in June did little to encourage higher prices on back-issue CGC-graded comics. A copy of #1 in 9.0 brought only $2,295 (a copy in 8.0, however, fetched $4,000) and several other high grades barely cracked $1,000 ... Deals could be found throughout Golden and Silver Age DC comics, as early *Adventure Comics, Detective Comics, Flash,* and *Green Lantern* went for well below guide price

More notable auction results from June:

ISSUE	CGC GRADE	PRICE
Detective Comics #46	4.5	**$418**
Detective Comics #53	5.5	**$400**
Detective Comics #68	6.0	**$410**
Detective Comics #73	8.5	**$1,200**
Detective Comics #95	9.6	**$4,045**
Detective Comics #113	9.2	**$760**
Detective Comics #117	9.6	**$2,850**
Detective Comics #292	9.4	**$787**
Detective Comics #295	9.2	**$416**
Detective Comics #329	9.4	**$641**
Detective Comics #372	9.6	**$396**
Detective Comics #381	9.6	**$370**
Detective Comics #385	9.6	**$355**
Detective Comics #392	9.6	**$350**
Detective Comics #400	9.2	**$860**
Detective Comics #421	9.8	**$416**
Detective Comics #440	9.8	**$560**
Doctor Strange #169	9.6	**$406**
Famous Funnies #4	6.5	**$535**
Famous Funnies #210	8.5	**$520**
Famous Funnies #210	8.5	**$510**
Famous Monsters YB (1962)	8.0	**$760**
Fantastic Four #1	9.0	**$2,295**
Fantastic Four #1	8.0	**$4,051**
Fantastic Four #2	8.0	**$979**
Fantastic Four #2	5.0	**$1,000**
Fantastic Four #3	8.0	**$619**
Fantastic Four #4	5.5	**$790**
Fantastic Four #5	8.5	**$750**
Fantastic Four #5	6.5	**$1,525**
Fantastic Four #6	5.0	**$479**
Fantastic Four #8	7.0	**$395**
Fantastic Four #9	8.0	**$796**
Fantastic Four #10	9.0	**$1,529**
Fantastic Four #10	8.5	**$985**
Fantastic Four #11	7.0	**$435**
Fantastic Four #12	6.5	**$895**
Fantastic Four #13	9.0	**$1,200**
Fantastic Four #14	8.0	**$446**
Fantastic Four #19	9.0	**$613**
Fantastic Four #28	8.5	**$403**
Fantastic Four #30	9.2	**$360**
Fantastic Four #32	9.4	**$1,334**
Fantastic Four #34	9.2	**$455**
Fantastic Four #36	9.2	**$430**
Fantastic Four #42	9.4	**$685**
Fantastic Four #48	9.4	**$1,726**
Fantastic Four #48	9.2	**$1,078**
Fantastic Four #49	9.2	**$910**
Fantastic Four #50	8.5	**$407**
Fantastic Four #55	9.2	**$413**
Fantastic Four #56	9.4	**$556**
Fantastic Four #57	9.4	**$435**
Fantastic Four #67	9.4	**$500**
Fantastic Four #100	9.6	**$510**
Fantastic Four #121	9.8	**$360**
Fantastic Four #142	9.8	**$420**
Fantastic Four Annual #1	8.5	**$711**
Fantastic Four Annual #6	9.6	**$543**
Fathom (Convention) #1	10.0	**$600**
Fathom (Convention) #1	9.9	**$350**
Flash #16	7.5	**$1,525**
Flash #17	7.0	**$800**
Flash #105	4.5	**$719**
Flash #110	8.0	**$1,300**
Flash #119	8.0	**$437**
Flash #121	8.5	**$528**
Flash #124	8.5	**$466**
Flash #185	9.8	**$410**
Flash Comics #9	8.5	**$939**
Flash Comics #14	5.0	**$510**
Flash Comics #104	5.0	**$1,292**
Four Color #9	3.0	**$861**
Ghost Rider #1	9.4	**$597**
Ghosts #1	9.4	**$399**
Giant-Size-X-Men #1	**9.4**	**$1,200**
Giant-Size X-Men #1	9.2	**$1,100**
Giant-Size X-Men #1	9.0	**$799**
Giant-Size X-Men #1	8.5	**$550**
Green Lantern Vol. 2 #40	9.0	**$503**
Green Lantern Vol. 2 #49	9.4	**$350**
Green Lantern Vol. 2 #76	9.0	**$455**
Green Lantern Vol. 2 #87	9.6	**$643**
Hawkman #24	9.4	**$362**
House of Secrets #92	9.2	**$1,066**
Human Torch #16	8.0	**$920**
Human Torch #37	7.0	**$540**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
449-450	8	
451	6	21
452-456	6	
457	6	37
458	6	24
459	6	20
460-464	6	
465	6	34
466	9	
467	9	39
468	9	20
469	5	27
470	5	
471	8	33
472	8	51
473	8	36
474	8	
475	15	76
476 △	15	60
477	7	30
478	7	33
479	7	22
480	5	16
481	7	
482	5	
483	7	35
484	5	
485-486	4	
487	4	20
488-489	4	
490	4	29
491-499	4	
500 △	5	16
501-503	4	
504	6	
505-523	4	
524	5	
525	4	
526 △	4	20
527-531	4	
532	4	12
533-534	4	
535	5	
536-554	4	
555	4	15
556-563	4	
564	4	17
565-568	3	
569	4	
570 △	4	15
571	3	
572	4	
573-574	3	
575 △	4	19
576	3	
577 ▽	3	12
578	3	17
579-582	2	
583	2	11
584-597	2	
598-600	3	
601-619	2	
620	2	13
621-626	2	
627	3	
628-637	2	
638	2	12
639-655	2	
656-659	3	
660-675	2	
675/Platinum	5	
675/Variant	4	
676	3	
677-682	2	
682/Variant	3	
683-699	2	
700	4	
700/Variant	5	
701-718	2	
719	3	
720	4	
721-722	3	
723-740	2	
741	3	
742-746	2	
747-749	3	
750	5	
751-774	3	
775	4	
776-799	3	
800	4	
801-808	3	
1000000	4	
1000000/Vr	15	
Ann 1	5	
Ann 2-10	4	

Detonator
IMAGE, 2005

1-3	3	

Devil Dinosaur
MARVEL, 1978

1	5	20
2	4	
3-9	3	

Devilina
ATLAS-SEABOARD, 1975

1	9	
2	12	

Devil Kids
HARVEY, 1962

1	150	482
2	75	
3	50	
4-5	25	
6-10	20	
11-17	15	
18-20	10	
21-30	8	
31-40	5	
41-60	4	
61-79	3	
80-107	2	

Devil's Keeper
ALIAS, 2005

1	1	

District X
MARVEL, 2004

1	4	
2-13	3	

Doc Frankenstein
BURLYMAN, 2004

1	7	
1/Darrow	10	
2	4	
2/Sketch	5	
3	4	
3/Variant	5	

Doc Savage
MARVEL, 1972

1	20	77
2	5	
3-8	3	

Doc Savage (Magazine)
MARVEL, 1975

1	6	
2-5	4	
6-8	3	

Doctor Solar, Man of the Atom
GOLD KEY, 1962

1	150	
2	80	
3	50	
4	60	
5	30	
6-10	25	

Nancy, Fritzi Ritz 63 DEC 48 $50
Nancy, Fritzi Ritz 64 FEB 49 $50
Nancy, Fritzi Ritz 65 APR 49 $50
Nancy, Fritzi Ritz 66 JUN 49 $50
Nancy, Fritzi Ritz 67 AUG 49 $50
Nancy, Fritzi Ritz 68 OCT 49 $50
Nancy, Fritzi Ritz 69 DEC 49 $50
Nancy, Fritzi Ritz 70 FEB 50 $50
Nancy 71 APR 50 $50
Nancy 72 JUN 50 $50
Nancy 73 AUG 50 $50
Nancy 74 OCT 50 $50
Nancy 75 DEC 50 $50
Nancy 76 FEB 51 $50
Nancy and Sluggo 77 APR 51 $50
Nancy and Sluggo 78 JUN 51 $50

PRICE GUIDE KEY: OTHER GRADES **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM **Fine (F)** is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

Exiles #65-66

These issues represent the last installment of the four-part "Timebreakers" storyline and the first installment of the three-part "Destroy All Monsters"; the two arcs flow seamlessly.

MARVEL
WRITER:
TONY BEDARD
ARTISTS:
MIZUKI SAKAKIBARA, ET AL
COLOR • 32 PGS.© $2.99©

In "Timebreakers," The Exiles learn the truth behind the mysterious Timebroker and once again encounter the evil Hyperion. At least one of their number ends up quite graphically dead. In "Monsters," the team picks up the pieces and, unfettered by their former servitude, plots a new course.

Now that The Sliders — excuse me, The Exiles — can control their destinations, all sorts of new opportunities are open to them. In the first part of "Monsters," they scour the multiverse for a metahuman with the abilities they need to save an injured teammate. (As the title suggests, "Destroy All Monsters" includes an 80-foot hat tip to kaiju, giant monster movies.)

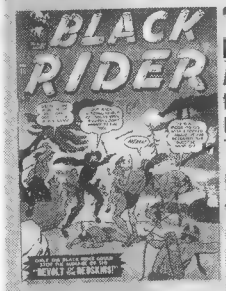
The shift in art teams, from Mizuki Sakakibara to Jim Calafiore and Mark McKenna (whose work last appeared in #61) is not jarring. "Better" or "worse" is in the eye of the beholder, although Sakakibara's Sabretooth is considerably more feral.

★★★ — Jack Abramowitz

www.marvel.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Doctor Solar, Man of the Atom		
CONTINUED		
11-14	16	
15	20	
16-20	16	
21-27	12	
28-31	4	
Doctor Strange		
MARVEL, 1968		
169	75 ▽	257
170	30 △	114
171	30	118
172	27	102
173	27	113
174	20	65
175	35 ▽	138
176	27	117
177	27	
178	27 ▽	94
179	27	112
180	27	122
181	27	99
182	27	
183	27	110
Doctor Strange		
MARVEL, 1974		
1	25 ▲	92
2	18	81
3	10	55
4	10	42
5	8	31
6	8	26
7	7	30
8	4	17
9	4	
10	4	31
11	4	24
12-13	4	
13/30¢	20	
14	3	
14/30¢	20	
15	3	
15/30¢	20	
16	3	
16/30¢	20	
17	3	
17/30¢	20	
18-23	3	
23/35¢	15	
24	3	
24/35¢	15	
25	3	
25/35¢	15	
26-81	2	
Ann 1	6	27
Special 1	3	
Donald Duck		
DELL, 1952		
26	300	
27-29	100	
30-44	65	
45 ➥Barks art	125	
46 ➥Barks "Secret"	175	
47-51	65	
52 ➥Barks "Lost"	150	
53	65	
54 ➥Barks Forbid. Valley	125	
55-58	50	
59-60 ➥Barks "Ants"	125	
61-67	40	
68 ➥Barks art	100	
69-70	40	
71-74	30	
75	30	138
76-84	30	
85-86	25	
87	25	102
88-120	25	
121-135	20	
136-150	15	
151-190	10	
191-210	5	
211-216	3	
217	5	
218-219	10	
220	15	
221	30	
222	175	
223-224	30	
225-228	15	
229-240	8	
241-245	15	
246	17	
247-249	5	
250	8	
251-260	4	
261-279	3	
280-285	2	
286	3	
287-307	2	
Donald Duck		
WHITMAN, 1935		
978 ➥First Whitman	2000	
Donald Duck Beach Party		
DELL, 1954		
1	100	
2	65	
3	55	425
4-6	55	
Doom Patrol		
DC, 1964		
86	135	484
87	70	
88	50	
89	50	152
90	50	
91-98	40	
99	60	
100	75	
101	25	
102	25	100
103-105	25	
106	25	108
107-108	25	
109	25	117
110-113	25	
114	25	125
115-120	25	
121 ➥Doom Patrol dies	45	
122-124	2	
Doom Patrol		
DC, 1987		
1	3	
2	2	
3	2	17
4-18	2	
19	3	
20-49	2	
50	3	
51-56	2	
57	3	
58-87	2	
Ann 1	1	
Ann 2	4	
Doom Patrol		
DC, 2001		
1-22	3	

RETROVIEW
Black Rider #15 ★★



"The Poisoned Bottles!" • 9 pp.

Alcohol supplied by a ruthless villain to the local Indians leads to a fierce battle for The Black Rider.

Black Rider turns poetic at the finish, when both Indian and paleface villains are defeated: "Halker's dream of ill-gotten gains, like Sly Wolf's illusion of power, was a drunkard's dream that always ends when the bottle is emptied! Here lies the hangover of that wicked dream!"

Marvel
Jul 1951
Writer: Uncredited
Pencils: Jack Keller, Al Hartley
Inks: Keller, Hartley
Cover: Uncredited

"The Silent Scream!" • 3 pp.
"The Sign of the Werewolf!" • 4 pp.
"When a Man Returns from the Dead!" • 6 pp.
"Bowie-Knife Ben!" • 3 pp.

© Marvel

No CGC copies

Then 10c NOW $80

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Doom Patrol		
DC, 2004		
1-13	3	
Doorway to Nightmare		
DC, 1978		
1	7	23
2-5	3	
Dracula Lives! (Mag)		
MARVEL, 1973		
1	50	
2-3	30	
4-6	25	
7-9	20	
10	30	
11-13	25	
Ann 1	27	109
Dream Police		
MARVEL, 2005		
1 ➥Straczynski series	4	
Dudley Do-Right		
CHARLTON, 1970		
1	45	155
2	18	
3	12	
4-7	10	
Dynamic Classics		
DC, 1978		
1	3	18
Dynamo		
TOWER, 1966		
1	35	
2-3	25	
4	25	163
Dynomutt		
MARVEL, 1977		
1	10	54
2	5	
3-6	3	
Earth X		
MARVEL, 1999		
0	5	
0/SketchWiz	5	
0/Sketch	4	
1	5	
1/Variants	5	
2-12	3	
13	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Easy Way		
IDEA & DESIGN WORKS, 2005		
1-3	4	
Eerie		
WARREN, 1965		
1	175	
2	100	379
3	35	157
4	30	
5	30	81
6	30	110
7	28 ▽	109
8-9	28	
10	28 ▽	60
11-13	18	
14	18	53
15-16	18	
17 ➥Scarce	60	
18	18	
19	18 △	136
20-26	18	
27	18	67
28-35	18	
36	18	50
37-39	18	
40	6	
41-60	12	
61-62	10	
63	10	66
64-67	10	
68	10	53
69-70	10	
71	9	
72	9	83
73	9	50
74-76	9	
77	9	43
78	9	82
79-80	9	
81 ➥Frazetta cover	70	
82-83	9	
84	9	33
85-99	9	
100	9	50
101-139	8	
YB 1970	36	153
YB 1971	25 ▽	32
YB 1972	18	
Eightball		
FANTAGRAPHICS, 1993		
1	10	
2	6	
3-4	5	
5-8	4	
9-15	3	
16	4	
17-18	3	
19	4	
20-21	5	
22-23	3	
80 Page Giant		
DC, 1964		
1	295	1184
2	150	
3-6	125	
7	150	
8 ➥Secret Origins	265	1133
9-10	125	
11	125	512
12	80	330
13-15	80	
86 Voltz: Dead Girl		
IMAGE, 2005		
1	6	
Elektra		
MARVEL, 1995		
1	4	17
2-4	3	

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.

△ #81

COMICS ON PARADE™

The end of the parade

A nearly 20-year run came to an end in 1955 with the final issue of *Comics on Parade* (#104) featuring still more adventures of Nancy and Sluggo. The duo (and Nancy's aunt Fritzi Ritz) would continue to appear in other titles from other publishers for many years.

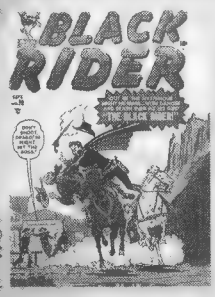
image © 1951 United Feature

	Nancy and Sluggo	Nancy and Sluggo	Nancy and Sluggo	Nancy and Sluggo	Nancy and Sluggo	Nancy and Sluggo	Nancy and Sluggo	Nancy and Sluggo	Nancy and Sluggo	Nancy and Sluggo
	79 AUG 51	80 OCT 51	81 DEC 51	82 FEB 52	83 APR 52	84 JUN 52	85 AUG 52	86 OCT 52	87 DEC 52	88 FEB 53
NM Price	$50	$50	$36	$36	$36	$36	$36	$36	$36	$36

THE BOTTOM LINE

Black Rider #16

★★1/2



© Marvel

Untitled • 8 pp.

Black Rider cashes in on his ability to play the role of traitor to justice to save a Mexican town named Dinero.

When the villain shoots his turncoat wife, Black Rider responds, "Good riddance! She was a man-eating tigress!"

"Three-Cornered Feud!" • 5 pp.

"Mass Murder in Montana" • 7 pp.

"Draw or Die" • 3 pp.

"Sharp-Shooting Heritage" • 2 text pp.

Marvel
Sep 1951
Writer: Uncredited
Pencils: Jay Scott Pike
Inks: Pike
Cover: Joe Maneely

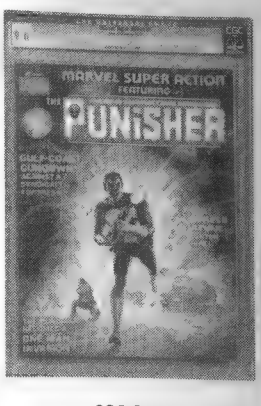
No CGC copies

Then 10¢ NOW $80

CGC Auction Highlights

Mad about Marvel

Internet shoppers went mad for Marvel in June, focusing on Bronze Age titles in particular. For example, while a 7.0 copy of *Mystery in Space* #2 brought only $475, a 9.8 copy of *Ms. Marvel* #18 fetched $912. ***Marvel Super Hero Action Magazine*** #1, featuring the second appearance and origin of Dominic Fortune, brought a respectable $365 through a Heritage auction. *Invaders* #1 and *Invaders Annual* #1, each graded CGC 9.8, realized more than $400 each. Marvel super-hero titles including *Journey into Mystery, Iron Man,* and *Iron Fist* continued to post strong results for the year.



More notable auction results from June:

ISSUE	CGC GRADE	PRICE
Identity Crisis (RRP) #1	9.8	**$766**
Incredible Hulk #2	7.0	**$1,275**
Incredible Hulk #2	6.5	**$909**
Incredible Hulk #6	7.5	**$830**
Incredible Hulk #102	9.6	**$760**
Incredible Hulk #180	9.8	**$2,257**
Incredible Hulk #180	9.6	**$1,637**
Incredible Hulk #181	9.6	**$4,200**
Incredible Hulk #181	9.2	**$1,009**
Incredible Hulk #181	9.0	**$800**
Incredible Hulk #181	8.5	**$750**
Incredible Hulk #181	8.0	**$800**
Incredible Hulk #181	7.5	**$730**
Incredible Hulk #181	7.0	**$406**
Incredible Hulk Annual #1	9.4	**$380**
Invaders Annual #1	9.8	**$460**
Invaders #1	9.8	**$405**
Iron Fist #1	9.6	**$383**
Iron Fist #1	9.6	**$357**
Iron Fist #12	9.8	**$380**
Iron Fist #14	9.6	**$537**
Iron Fist #14	9.6	**$430**
Iron Fist #14	9.4	**$390**
Iron Fist #15	9.6	**$406**
Iron Man #1	9.8	**$2,026**
Iron Man #1	9.4	**$1,025**
Iron Man #1	9.4	**$1,010**
Iron Man #1	9.4	**$913**
Iron Man #1	9.2	**$585**
Iron Man #1	9.0	**$550**
Iron Man #1	9.0	**$384**
Iron Man #2	9.6	**$544**
Iron Man #2	9.6	**$359**
Iron Man #55	9.4	**$390**
Iron Man and Sub-Mariner #1	9.6	**$745**
Iron Man and Sub-Mariner #1	9.4	**$425**
Joker Comics #1	7.0	**$910**
Journey into Mystery #83	5.5	**$1,305**
Journey into Mystery #86	8.5	**$614**
Journey into Mystery #89	7.5	**$350**
Journey into Mystery #100	9.0	**$456**
Journey into Mystery #108	9.2	**$590**
Justice League of America #3	7.5	**$361**
Justice League of America #25	9.2	**$561**
Justice League of America #29	9.0	**$396**
Li'l Pals #1	9.4	**$461**
Marvel Feature #1	9.6	**$600**
Marvel Mystery Comics #9	2.5	**$2,675**
Marvel Premiere #15	9.6	**$538**
Marvel Spotlight #5	9.0	**$550**
Marvel Spotlight #5	9.0	**$440**
Marvel Spotlight #5	8.5	**$355**
Marvel Spotlight #6	9.8	**$761**
Marvel Spotlight (30¢) #28	9.6	**$456**
Marvel Super Action Mag #1	9.6	**$365**
Marvel Super-Heroes #12	9.4	**$360**
Metal Men #22	9.6	**$457**
Mickey Mouse Magazine #1	9.0	**$1,825**
More Fun Comics #67	6.5	**$3,450**
More Fun Comics #110	9.4	**$360**
Ms. Marvel #18	9.8	**$912**
Ms. Marvel #18	9.8	**$761**
Ms. Marvel #18	9.6	**$500**
Mystery Comics #4	8.0	**$425**
Mystery In Space #2	7.0	**$475**
Mystery in Space #6	9.2	**$610**
Mystery in Space #82	9.4	**$442**
Pep Comics #54	9.6	**$1,237**
Phantom Lady #16	8.5	**$1,345**
Phantom Lady #20	6.5	**$500**
Plastic Man #2	7.0	**$357**
Power Comics #3	6.5	**$396**
Power Man #66	9.8	**$373**
Richie Rich #18	9.2	**$400**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Elektra		
MARVEL, 1996		
-1	2	
1	4	16
1/Variant	3	12
2	3	
3 ▽	3	42
4-19	2	
Elektra		
MARVEL, 2001		
1	4	
2-3	3	
3/Nude ▽	15	41
4-35	3	
Elektra: Assassin		
MARVEL, 1986		
Miller, Sienkiewicz series		
1	3	14
2-8	3	
Elektra Saga		
MARVEL, 1984		
1	4	
2	4	20
3-4	4	
Elseworlds 80-Page Giant		
DC, 1999		
1	110	160
Elsinore		
ALIAS, 2005		
1-2	3	
Eternals		
MARVEL, 1976		
1	10	28
1/30¢	25	94
2	5	16
2/30¢	20	
3	3	12
4-5	3	
6-8	2	
9	2	14
10	2	
11	2	10
12	2	
12/35¢	15	
13	2	
13/35¢	15	
14	2	18
14/35¢	15	
15	2	
15/35¢	15	
16	2	
16/35¢	15	
17-19	2	
Ann 1	3	25
Eternal Warrior		
VALIANT, 1992		
1	4	11
1/GoldEmboss	35	
1/Gold	20	42
2	3	
3	2	
4	5	
5-7	2	
8	3	
9-21	1	
22	2	
23-25	1	
26	4	
27	1	
27/VVSS	125	
28-29	1	
30-40	2	
41-45	3	
46-49	4	
50	7	
Special 1	4	
YB 1-2	5	
Everything's Archie		
ARCHIE, 1969		
1	48	
2	26	
3-5	20	
6-10	12	
11-20	7	
21-29	4	
30	4	11
31-40	4	
41-60	3	
61-157	2	
Evil Ernie		
ETERNITY, 1991		
1	12	150
1/Ltd.	6	
2	5	
3-5	4	
Ewoks		
MARVEL, 1985		
1	3	
2-8	2	
9	2	15
10-14	2	
Excalibur		
MARVEL, 1988		
-1	2	
1	3	11
2-49	2	
50	3	
51-70	2	
71	4	
➥Hologram cover		
72-75	2	
75/Variant	4	
76-81	2	
82	3	
82/Variant	4	
83-99	2	
100	3	
101-124	2	
125	3	
Ann 1	4	
Ann 2	3	
Excalibur: The Sword Is Drawn		
MARVEL, 1987		
1	4	14
Exiles		
MARVEL, 2001		
1	4	15
2-24	2	
25-59	3	
60	5	
➥Age of Apoc.		
61	4	
➥Age of Apoc.		
62-67	3	
Ex Machina		
DC, 2004		
1	8	
2	4	
3-13	3	
Expatriate		
IMAGE, 2005		
1	3	
Eyes of Asia		
DIGITAL WEBBING, 2004		
1-2	4	
Fables		
DC, 2002		
1	4	
2-6	3	
6/Retailer ed.	15	62
7-39	3	

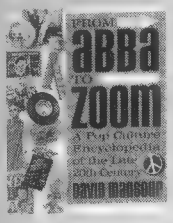
PRICE GUIDE KEY: OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

From Abba to Zoom

From Abba to Zoom differs from similarly themed works in several ways: It's an encyclopedia of pop culture, not just TV, music, or toys; it covers the second half of the 20th century, rather than just a particular decade; major characters often have listings in addition to the titles of the their shows, perfect, if one remembers Phoebe Figalilly but not *Nanny and the Professor*. The scope is impressive. Let's take breakfast cereals. Not only does Mansour include Cap'n Crunch (a no-brainer) and Quisp and Quake (fondly remembered), he hasn't neglected Freakies (considerably more obscure) and Sir Grapefellow and Baron von Redberry (virtually forgotten).



ANDREWS MCMEEL
WRITER:
DAVID MANSOUR
B/W • 548 Pgs.
$18.95

That's not to say the book is flawless. There are glitches. For example: Imperial is a margarine, not a butter. Two soldiers, not three, drove the Army Surplus Special in *Wacky Races*. Occasionally, the author says things are the case "if memory serves," which is no way to compile an encyclopedia. But these are minor flaws in a major gem. If only there were photos inside, not just on the cover!

★★★ — Jack Abramowitz

www.andrewsmcmeel.com
ISBN: 0-7407-5118-2

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Famous First Edition		
DC, 1974		
F-4	15	
➥Whiz #2		
F-5	13	
➥Batman #1		
F-6	10	
➥W Woman #1		
F-7	12	
➥All-Star #3		
F-8	9	
➥Flash #1		
C-26	10	
➥Action #1		
C-28	9	
➥Detective #27		
C-30	10	
➥Sensation #1		
C-61	9	
➥Superman #1		
Famous Funnies		
FAMOUS FUNNIES, 1934		
1	16400	
2	3850	
3	4200	
4	1450	
5	1100	
6-10	825	
11-12	665	
13-17	415	
18	625	
19-20	415	
21-22	365	
23-30	350	
31-38	235	
39-40	215	
41-50	180	
51-60	165	
61-70	145	
71-80	100	
81	85	
82	105	
83-90	85	
91-99	70	
100	75	
101-106	60	
107	60	182
108	60	130
109-130	60	
131-142	38	
143	38	104
144-147	38	
148	38	79
149-150	38	
151-208	28	
209	550	
➥Frazetta art		
210	550	2213
➥Frazetta art		
211-216	550	
➥Frazetta art		
217-218	25	
Fantastic Four		
MARVEL, 1961		
1	20000	
➥1st Fantastic Four		
1/Golden	70	284
2	4500	
➥1st Skrulls		
3	3000	
4	3500	
5	5000	
➥1st Dr Doom		
6	2000	
7	1250	
8	1200	
9-10	1150	
11	1000	
12	2700	
➥Thing vs. Hulk		
13	600	
14-19	500	
20	500	2301
21	450	
22-23	250	
24	240	880
25	550	2005
➥Avengers app		
26	550	
➥Avengers app.		
27	300	
28	500	
➥X-Men app.		
29-31	260	
32	250 △	1042
33	250	
34	250	1098
35	165	515
36-37	165	
38	165	595
39-40	165	
41	110	401
42-43	110	
44	85	305
45	325	1206
➥1st Inhumans		
46	140	506
47	100	359
48	460 ▲	1659
➥1st Silver Surfer		
49	350	1245
50	400	
51	150	
52	300	1034
➥1st Black Panther		
53	140	511
54	105 ▽	376
55	210	763
➥Thing vs. Surfer		
56	100 △	429
57	115 △	422
58	90	318
59	60 ▽	222
60	65	233
61	70	252
62	70	244
63	70	251
64	60 △	203
65	55	216
66	115	424
➥1st Warlock		
67	105 ▲	417
68	60	217
69	60	214
70	55	201
71	45	166
72	100	350
➥Silver Surfer app.		
73	80	286
74	85	312
75	55	209
76	45 ▽	158
77	50	189
78	35 ▽	120
79	50	179
80	40	150
81	40	161
82	40	142
83	40	138
84	40	155
85	40	143
86	50	186
87	40 ▽	132
88	35	136
89	35	139
90	30	118
91	30	124
92	30	109
93	30 ▲	123
94	40 ▽	131
95	30	124
96	30	118
97	25 △	95
98	25	89
99	30	109
100	70	266
101	30	
102	30	116
103	30	
104	30	136
105	30	126
106	22	81
107	30	120
108	22	82
109	20	76
110	20	62
111	20	73
112	175	658
➥Thing vs. Hulk		
113	25	94
114	27	96
115	25	91
116	65	227
➥52 pages		
117	15	
118	15	59
119	15	58
120	15	101
121	30 △	118
➥Galactus app.		
122	45	173
123	27 ▲	107
124	20	66
125	20	57
126	30	103
127	35	119
128	30	105
129	25	87
130	15 ▲	70
131	15	49
132	15	67
133	12	51
134	12	50
135	12 ▽	45
136	12	54
137	12	61
138	12 ▽	58
139	12 △	42
140	12 ▽	60
141	12	44
142	12	63
143	12	
144	12	42
145	12	53
146	10 ▽	41
147	15	65
148	10	38
149	10 ▽	39
150	10	47
151	10	35
152	10	35
153	10	42
154	10	34
155	15	66
156	12	44
157	12 ▽	44
158	12	41
159	10	36
160	10	36
161	10	44
162	10	37
163	10 ▽	41
164	9	33
165	7	24
166	10	43
167	15	67
168	10	41
169	10	46
169/30¢	20	
170	10	42
170/30¢	20	
171	6	
171/30¢	20	
172	6	30
172/30¢	20	
173	6	31
173/30¢	20	
174	6	33
175	6 ▽	31
176	6	27
177	6	28
178	6	31
179	6 ▽	32
180	6 ▲	20
181	6	24
182	6 ▽	28
183	6	21
183/35¢	15	
184	6 ▽	21
184/35¢	15	
185	5	19
185/35¢	15	
186	5	19
186/35¢	15	
187	5	
187/35¢	15	
188	5	26
189	5	26
190	5	25
191	5 △	21
192	5	19
193	5	35
194	5	18
195	5	19
196	5	
197	5	17
198	5	33
199	5	
200	5	33
201	4	
202	4	16
203	4	17
204	4	
205	4	19
206	4	
207	4 ▽	23
208	4	23
209	4	19
210	4	20
211-212	4	
213	4	17
214	4	
215	4	18
216-226	4	
227	4	13
228-231	4	
232	4	15
233-235	4	
236	4 △	16
237	4	
238	4	18
239	4	
240	3	15
241-247	3	
248	3	11
249	3	
250	3	17
251-271	3	
272	4	
273-277	3	
278	3	18
279-285	3	
286	3	32
287-295	2	
296	3	
297-299	2	
300	3	
301-318	2	
319	3	
320-346	2	
347	3	12
348	3	18
349-350	3	
351-357	2	
358	3	
359-370	2	
371	3	
372-374	1	
375	3	

△ #1

CONAN THE BARBARIAN

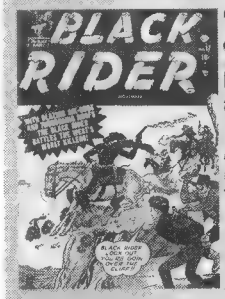
The Cimmerian in comics

In 1970, Marvel writer Roy Thomas convinced his bosses to acquire the rights for a comic-book version of Robert E. Howard's Conan the Barbarian. With art by Barry Windsor-Smith (then just Barry Smith) for the first 24 issues, the series was a hit with sword and sorcery fans.

Image © 1970 R.E.H. Properties

	Hyborian Age map	Low distribution	"Tower of the Elephant"			Adapts Howard story			Goes to 25¢
	1	2	3	4	5	6	7	8	9	10
	OCT 70	DEC 70	FEB 71	APR 71	MAY 71	JUN 71	JUL 71	AUG 71	AUG 71	OCT 71
NM Price	$160	$55	$72	$26	$30	$26	$26	$30	$20	$35

RETROVIEW
Black Rider #17 ★★★



"Black Rider's Vengeance!" • 6 pp.

Black Rider turns a homicidal Indian's weapon against him after saying, "Take your choice, Green Lizard! A pow-wow or the happy hunting grounds!"

Black Rider answers the question posed on the cover splash: Is there a difference between war between Indians and white men and homicide?

"Mirror of Death!" • 5 pp.

"The Biggest Liar in Tombstone" • 4 pp.

"The Ghost on Four Legs!" • 5 pp.

"The Gun in Hand!" • 3 pp.

"Rustlers Ride to Boot Hill" • 2 text pp.

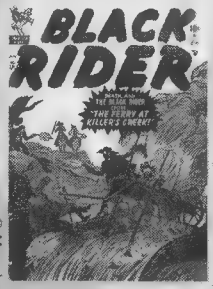
Marvel
Nov 1951
Writer: Uncredited
Pencils: Robert Bernstein, Jay Scott Pike
Inks: Bernstein, Pike
Cover: Joe Maneely

© Marvel

No CGC copies

Then 10c NOW $80

Black Rider #18 ★★★



© Marvel

"The Indian with Two Hearts" • 7 pp.

Half-breed Jim Thunderhead helps Black Rider stop an Indian war but pays the ultimate price.

In another of several stories dealing with prejudice, Black Rider sees that a half-breed hasn't given his life in vain.

"Tombstone Termites" • 6 pp.

"The Ferry at Killer's Creek" • 6 pp.

"The Fork in the Road!" • 4 pp.

"Dusty Death" • 2 text pp.

Marvel
Jan 1952
Writer: Uncredited
Pencils: Robert Bernstein, Jay Scott Pike
Inks: Bernstein, Pike
Cover: Uncredited

No CGC copies

Then 10¢ NOW $80

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
376-378 . . . 1		
379-380 . . . 2		
381 3		
382 2		
383-387 . . . 1		
387/Variant . . 3		
388-394 . . . 2		
394/Collector's 3		
395-398 . . . 2		
398/Variant . . 3		
399 2		
399/Variant . . 3		
400 4		
401-415 . . . 2		
416 4		
500 4		16
500/Collector's 4		
501 2		
502 5		
503-526 . . . 3		
514-516 . . . 2		
517-526 . . . 3		
527 7		
➥Straczynski starts		
527/Variant . . 4		
527/DirCut . . 5		
527/Conv . . . 7		
528 3		
Ann 1 . . . 900		3939
Ann 2 . . . 500		2014
Ann 3 . . . 175		
Ann 4 90		402
Ann 5 60		239
Ann 6 40		
Ann 7 18		
Ann 8 18		74
Ann 9 10		
Ann 10 8		
Ann 11 6		36
Ann 12 5		18
Ann 13 5		18
Ann 14 5		
Ann 15 3		
Ann 16 3		9
Ann 17-27 . . 3		
Special 1 . . . 2		

Fantastic Four
MARVEL, 1996
(#s) pick up from v1

1 (417) 4		16
1/Variant 3		
1/Gold 4		
2-11 2		
12 3		
13 2		

Fantastic Four
MARVEL, 1998
(#s) pick up from v2

1 (430) 3		8
1/Variant 4		34
2-5 3		
6-24 2		
25 3		
26-34 2		
35 3		
36-49 2		
50-51 4		
52 2		
53 3		
54 4		
55-59 2		
60 1		
61-70 2		
Ann 1998 . . 5		
Ann 1999 . . 4		
Ann 2001 . . 3		

Fantastic Four: Foes
MARVEL, 2005

1-6 3		

Fantastic Four: House of M
MARVEL, 2005

1 3		

Fantasy Masterpieces
MARVEL, 1966

1 75		278
2 35		
3 30		
4 30		58
5-6 30		
7 30		73
8 30		
9 30		111
10 35		38
11 35		56

Fantasy Masterpieces
MARVEL, 1979

1 6		
2 4		
3-10 3		
11-14 2		

Fantasy Quarterly
INDEPENDENT PUB. SYND., 1978

1 55		113

Fathom
IMAGE, 1998
Michael Turner series

0 3		20
0/DF 15		
0/Conv 10		
½/Gold 5		
1 3		24
1/All versions . 3		
1/Ltd 115		
2 3		13
2/Museum . 100		
3-8 3		
9 3		20
9/Holofoil . . . 8		
9/Platinum . . 7		
9/Aspen 5		
9/Green foil . . 9		
10 3		
10/DF cert. . . 5		
11 3		
12 3		25
12/Variants . . 5		
12/Gold 8		
13 3		
13/DF cert. . . 5		
13/DF gold . 15		
13/DF blue . 15		
14 3		
14/Pittsbrgh . 6		

Fathom: Beginnings
ASPEN, 2003

1 3		22
1/Conv 6		

Fathom: Cannon Hawke
ASPEN, 2004

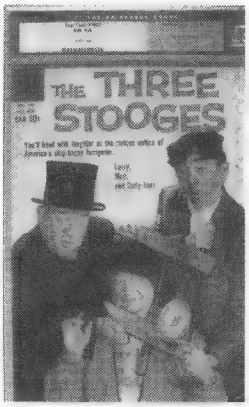
0 6		
0/DF 15		
0/Conv 10		

Fathom: Cannon Hawke: Beginnings
ASPEN, 2004

1 5		
1/Conv 10		

CGC Auction Highlights

Gold keys



While high-profile graded comics took a shelling in June, key issues of low-profile comics performed very well. The highest-graded Warren title to date, *Rook* #2 (CGC 9.9), sold for $400. Fox Publishing's *Samson* #1 in 7.5 went for $710.

Gold Key collectors were out in force. The highest-graded copy of ***Three Stooges*** #1 (9.4) went for $586. A tough-to-find copy of *Turok, Son of Stone* #12 (CGC 9.4) went for more than $700 after 20 bids; the same vendor sold a copy of *Turok* #7 CGC 9.2 for more than $1,000 in April.

More notable auction results from June:

ISSUE	CGC GRADE	PRICE
Rook #2	9.9	**$399**
Saint #1	9.0	**$565**
Samson (Fox) #1	7.5	**$710**
Savage Sword of Conan #1	9.8	**$755**
Showcase #9	4.0	**$1,250**
Showcase #22	7.0	**$2,000**
Showcase #23	6.5	**$416**
Showcase #55	9.2	**$457**
Silver Surfer #1	9.4	**$1,151**
Silver Surfer #1	9.0	**$510**
Silver Surfer #2	9.6	**$821**
Silver Surfer #4	9.6	**$2,705**
Silver Surfer #4	9.0	**$450**
Sleeping Beauty #1	9.2	**$415**
Spectacular Spider-Man (Magazine) #2	9.8	**$600**
Spectacular Spider-Man (Magazine) #2	9.8	**$477**
Speed Comics #43	9.2	**$449**
Star Spangled Comics #27	8.0	**$415**
Star Wars (35¢) #1	6.0	**$400**
Star Wars (35¢) #4	8.5	**$406**
Strange Adventures #1	8.5	**$1,500**
Strange Adventures #3	8.0	**$600**
Strange Adventures #178	9.6	**$360**
Strange Tales #104	9.0	**$470**
Strange Tales #104	9.0	**$405**
Strange Tales #110	7.0	**$595**
Strange Tales Annual #2	8.0	**$760**
Superman #2	5.0	**$3,210**
Superman #6	6.0	**$611**
Superman #6	4.0	**$665**
Superman #8	6.5	**$510**
Superman #8	6.0	**$966**
Superman #10	4.5	**$456**
Superman #14	5.0	**$1,128**
Superman #14	5.0	**$1,091**

ISSUE	CGC GRADE	PRICE
Superman #15	5.5	**$545**
Superman #53	4.5	**$417**
Superman #65	8.5	**$670**
Superman #88	8.5	**$810**
Superman (RRP) Vol. 2 #204	9.8	**$710**
Superman (RRP) Vol. 2 #204	9.8	**$680**
Superman (RRP) Vol. 2 #204	9.8	**$630**
Superman (RRP) Vol. 2 #204	9.8	**$611**
Superman (RRP) Vol. 2 #204	9.8	**$400**
Superman (RRP) Vol. 2 #204	9.8	**$355**
Superman/Batman (RRP) #1	9.8	**$786**
Superman/Batman (RRP) #1	9.8	**$535**
Swamp Thing #1	9.6	**$636**
Swamp Thing #1	9.6	**$605**
Tales of Suspense #39	5.5	**$1,100**
Tales of Suspense #39	5.5	**$1,026**
Tales to Astonish #27	4.0	**$575**
Tales to Astonish #49	9.2	**$503**
Tales to Astonish #49	9.2	**$355**
Tales to Astonish #50	9.4	**$704**
Tales to Astonish #99	9.8	**$677**
Teenage Mutant Ninja Turtles #1	7.0	**$860**
Three Stooges #1	9.4	**$586**
Tom Mix Western #8	9.4	**$357**
Top-Notch Comics #9	6.0	**$409**
Torchy #5	8.5	**$565**
Turok, Son of Stone #12	9.4	**$706**
Ultimate Spider-Man #1	9.8	**$912**
Ultimate Spider-Man #1	9.8	**$865**
Ultimate Spider-Man #1	9.8	**$630**
Ultimate Spider-Man #1	9.8	**$629**
Ultimate Spider-Man #1	9.8	**$610**
Ultimate Spider-Man #1	9.8	**$555**
Ultimate Spider-Man #1	9.8	**$426**
Ultimate Spider-Man #3	9.6	**$585**
Ultimate Spider-Man #12	9.9	**$396**
Ultimate Spider-Man #17	9.9	**$355**
Ultimate Spider-Man #21	9.9	**$350**

Drops to 20¢ | Michael Moorcock's Elric appears | Reprints | Gil Kane art | Reprints #1 | 1st Red Sonja | Red Sonja | John Buscema art begins

	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	NOV 71	DEC 71	JAN 72	MAR 72	MAY 72	JUL 72	AUG 72	AUG 72	OCT 72	NOV 72	DEC 72	JAN 73	FEB 73	MAR 73	APR 73
NM Price	$35	$15	$20	$20	$17	$20	$17	$20	$17	$27	$20	$20	$20	$20	$10

PRICE GUIDE KEY: CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Full Moon o' Sagashite

Twelve-year-old Mituki has throat cancer but refuses a life-saving operation that would render her mute because she dreams of being a singer. Then, two wacky harbingers of death grant her a stay of execution and the ability to become a 16-year-old so she can fulfill her dream.

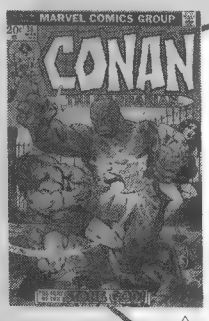
VIZ
WRITER:
ARINA TANEMURA
ARTIST:
ARINA TANEMURA
B/W • 208 Pgs.
$8.99

These avatars of death can also manifest themselves as plush funny animals and in this form periodically pop up, like Cinderella's mice, to get the hero out of jams. They help Mituki ditch her strict, traditionally Japanese grandmother who forbids her to sing because she hates music, since it's taken from her everyone she's ever loved. Even worse, we learn she really only wants to sing because she's pining for a boy named Eichi who moved to America.

It doesn't answer such obvious questions as: Why does Mituki refuse the operation when her illness has left her too weak to sing? Or why doesn't the grandmother just force her to have the operation? Morbid, grotesque, and unpalatable; this has the worst girls' manga premise to date.

★ **— S.A. Bennett**

www.viz.com
ISBN: 1-59116-928-3



△ #36

CONAN

Big John's barbarian

After Windsor-Smith's departure with #24, John Buscema took over as artist on *Conan*, making the barbarian stockier and more muscular. This change also came at a time when Conan was growing as a character, gaining strength story by story.

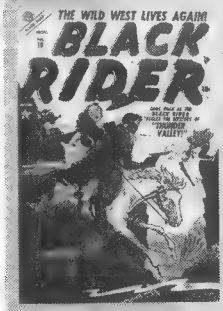
Image © 1974 R E.H. Properties

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Fathom: Dawn of War		
ASPEN, 2004		
0	5	
1	7	
1/Jay	10	
2	4	
2/Conv	10	
3	4	
Fathom: Killian's Tide		
IMAGE, 2001		
1-4/Reg	3	
1-4/Variants	5	
Fathom Swimsuit Special		
IMAGE, 1999		
2000-01	3	
2002	8	
Fear		
MARVEL, 1970		
1	95	329
2	30	
3	15	48
4	15	61
5	20	72
6-9	15	
10	35	116
➥Man-Thing starts		
11	18	79
12	12	42
13	9 ▽	33
14	9	39
15	9	51
16	9	50
17	11	46
18	9	
19	25 △	119
➥1st Howard Duck		
20	18	82
➥Morbius begins		
21	7	36
22	7	28
23	7	28
24	12	52
➥Blade app.		
25	8	39
26-29	7	
30	9	51
31	7	
Felix's Nephews Inky and Dinky		
HARVEY, 1957		
1	45	109
2-7	24	
15 Minutes		
SLAVE LABOR, 2004		
1-3	4	
Fight Comics		
FICTION HOUSE, 1940		
1	3500	
2	1250	
3	650	
4	600	
5	500	
6-10	450	
11-14	425	
15-16	500	
17-18	425	
19	450	
20-30	350	
31-40	200	
41-49	175	
50	175	530
51-52	125	
53	125	448
54-60	125	
61-86	100	
Fighting American		
HARVEY, 1966		
1	20	79
Firebreather: Iron Saint		
IMAGE, 2005		
1	7	
Firestorm		
DC, 1978		
1	7	32
2-5	2	
Firestorm		
DC, 2004		
1	5	34
2-5	3	
6	5	
➥Identity Crisis tie		
7-15	3	
1st Issue Special		
DC, 1975		
1	7	27
2	5	19
3-4	4	
5	4	17
6	4	
7	4 ▽	20
8	15 ▽	40
➥Warlord		
9-12	4	
13	5	
Flash		
DC, 1959		
105	6500	
106	2000	
107	1000	
108	850	
109	650	
110	1500	
➥1st Kid Flash		
111	450	
112	600	
➥1st Elong. Man		
113	550	
114	275	
115	350	
116	250	
117	300	
118-120	250	
121-122	200	
123	1500	
➥1st Earth-2		
124-128	150	
129	325	
➥GA Flash app.		
130	150	15
131-136	125	
137	475	
➥GA Flash app.		
138-140	125	
141	150	
142	125	518
143-144	125	
145	125	430
146-148	100	
149	100	354
150	100	
151	80	292
152	65	232
153	65	
154-156	60	
157	60	206
158	60	
159	75	268
160	90	330
➥Giant-size		
161-164	50	
165	70	261
166	50	
167	50 ▽	163
168	95	340
169	70	178
➥Origin of Flash		
170-174	50	
175	175	682
➥Race w/Superman		
176	40	177
177	40	154
178-179	40	
180	50	198
181	35	101
182-183	35	
184	35	171
185-186	35	
187	40	276
188-189	35	
190	35	142
191	35	
192-193	25	
194	25	174
195	25	
196	40	
197-198	25	
199	25	100
200	25	
201-202	20	
203	20	102
204	20	
205	20	170
206	20	
207-208	17	
209	17	63
210	17	60
211	17	
212	17	53
213	17	101
214	17	
215	17	153
216	17	68
217	17	
218	17	74
219	17	73
220	15	
221	15	61
222	15	57
223-226	15	
227	15	49
228	15	35
229	30	109
230	15	
231	15	37
232	30	106
➥100-page issue		

233-234	10	
235	10	33
236	10	38
237	10	
238-245	7	
246	7	48
247-262	7	
263	7	13
264-270	7	
271-273	4	
274	4	20
275	4	29
276-288	4	
289	5	
290-299	3	
300	5	
301-304	3	
305-306	4	
307-349	3	
350	7	20
Ann 1	400	
Flash		
DC, 1987		
0	4	16
1	5	20
2-20	3	
21-49	2	
50	3	
51-78	2	
79	3	
80	2	
80/Variant	3	
81-90	2	
91	4	
92	8	
➥1st Impulse		
93	5	
94-95	3	
96-99	2	
100	3	
100/Variant	4	
101-149	2	
150	3	
151-199	2	
200	4	
201-206	2	
207	5	
208-213	2	
214	6	
➥Identity Crisis tie		
215	5	
➥Identity Crisis tie		
216	6	
➥Identity Crisis tie		
217	5	
➥Identity Crisis tie		
218	4	
219	7	
➥Inf. Crisis tie		
220	6	
221	5	
222-223	4	
1000000	3	
Ann 1	5	
Ann 2-4	2	
Ann 5-7	3	
Ann 8	4	
Ann 9	3	
Ann 10-11	4	
Ann 12	3	
Ann 13	4	
Giant 1-2	5	
Special 1	4	
TV 1	4	
Flash Comics		
DC, 1940		
1	70000	
➥1st Flash, Hawkman		
2	8000	
3	5500	
4	4500	
5	3500	
6	5000	
7	4500	
8	3000	

RETROVIEW
Black Rider #19

★★★



Untitled • 7 pp.

In a story filled with gore, Black Rider kills seven henchmen, then throws a criminal imposter wearing his costume off a cliff. "It's him! It's my Black Rider!" cries the heroine when she sees this.

After nearly two years off the newsstands, Black Rider's title returns with a vengeance, but with no indication that #19 is really the first issue of a new series.

Marvel
Nov 1953
Writer: Uncredited
Pencils: Syd Shores
Inks: Shores
Cover: Shores

"The Fangs of the Mad Wolf!" • 4 pp.
Untitled Black Rider story • 7 pp.
Untitled Two-Gun Kid story • 5 pp.
"Necktie Party!" • 2 text pp.

© Marvel

No CGC copies

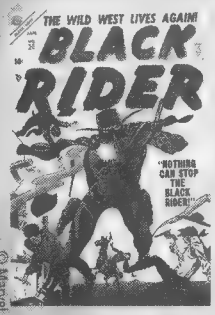
Then 10c NOW $80

Gil Kane art | Gil Kane art | Gil Kane art

NM Price	26 MAY 73 $6	27 JUN 73 $8	28 JUL 73 $8	29 AUG 73 $8	30 SEP 73 $8	31 OCT 73 $7	32 NOV 73 $7	33 DEC 73 $7	34 JAN 74 $7	35 FEB 74 $7

Black Rider #20

★★1/2



Untitled • 7 pp.

Black Rider escapes from jail and, to clear his name, kills three criminals disguised as Indians.

The Black Rider appears more grim than ever — and more like a costumed hero — when he takes off his black hat and is shown to be wearing a hood.

Untitled Black Rider story • 5 pp.

Untitled Black Rider story • 6 pp.

Untitled Two-Gun Kid story • 5 pp.

"New Sheriff in Town" • 2 text pp.

Marvel
Jan 1954
Writer: Uncredited
Pencils: George Tuska
Inks: Tuska
Cover: Uncredited

No CGC copies

Then 10¢ Now $90

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
9-10	3250	
11-21	2000	
22	1750	3817
23	1750	
24	2000	
25-40	1000	
41-50	900	
51-61	800	
62	1000	
➥Kubert Hawkman		
63-66	700	
67-69	650	
70	600	2175
71-72	600	
73	600	1713
74	600	
75	600	2125
76	600	
77-79	550	
80	550	1925
81-85	550	
86	2250	
➥1st Black Canary		
87	875	
88-91	900	
92	3000	
➥1st solo Bl. Canary		
93	1000	2413
94-99	1000	
100	2500	
➥Scarce		
➥Scarce		
101-102	2250	
➥Scarce		
103	2500	
➥Scarce		
104	7000	
➥Flash origin recap		

Flash Gordon
KING, 1966

1	50 △	92
2	30	
3-7	24	
8	24	41
9-10	32	
11	20	
12	22	
13	18	
14-18	14	
19	10	
20-23	6	
24	5	
25-29	4	
30	8	
30/50¢	4	
31-37	3	

Flintstones
CHARLTON, 1970

1	36	133
2	22	
3-5	14	
6-10	9	
11-20	7	
21-30	5	
31-50	4	

Fly Man
ARCHIE, 1965

32	32	116
33-34	20	
35	16	64
36-39	16	

Flying A's Range Rider
DELL, 1953

2	60	
3	45	
4-5	40	
6-10	35	
11-17	28	
18	28	36
19-24	28	

FOOM Magazine
MARVEL, 1973

1	45	
2	30	
3-4	25	
5-20	20	
21	25	
22	40	71

Forbidden Tales of Dark Mansion
DC, 1972

5	35	
6	17	64
7	17	
8	12	
9	12	42
10-14	10	
15	15 ▽	69

Forever People
DC, 1971

1	35 ▽	128
2	20	42
3-5	18	
6	14	
7	14	69
8	14	61
9	14	
10	14	22
11	14	

Forgotten Realms: Homeland
DEVIL'S DUE, 2005

1	5	
1/Variant	9	
1/Conv	10	
2	5	
2/Variant	9	

Four Color Comics
DELL, 1939

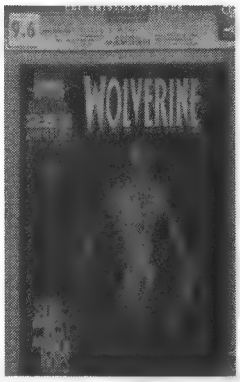
1	7250	
2	1500	
3	750	
4	9000	
5	650	
6	1500	
7	425	
8	750	
9	630	
10	425	
11	385	
12	550	
13	1500	
14-15	400	
16	9800	
17	2000	
18-19	400	
20	300	
21	675	
22-23	325	
24	400	
25	750	

Four Color Comics
DELL, 1942
Selected issues

1	550	
9	9000	
➥1st Donald Duck		
10	800	
16	725	
➥#1 in later series		
27	950	
➥Micky Mouse #1		
29	6200	
➥2nd Donald Duck		
33	775	
➥Bugs Bunny #1		
38	1440	
➥Roy Rogers		

CGC Auction Highlights

Going for variants and premiums



Newer comics performed well in June auctions. As usual, retailer variants (RRPs) led the way, as *Identity Crisis, Superman/Batman,* and *Ultimate Spider-Man* (white) posted the now-expected $700+ for 9.8 copies. Another sought-after collectible, the ***Wolverine*** #145 Nabisco premium, shows up five times on our auction boards; four of those postings were from the same seller who failed to entice bidders to meet the reserve. Three of the five high bids for the comic surpassed $650. Another scarce modern Marvel comic, *Universe X Spidey* (recalled edition), also was listed multiple times until the winning bid for a CGC 9.4 copy reached $450.

More notable auction results from June:

ISSUE	CGC GRADE	PRICE
Ultimate Spider-Man #25	10.0	$370
Ultimate Spider-Man #48	9.8	$366
Ultimate Spider-Man #50	10.0	$510
Ultimate Spider-Man (DF) #1	9.8	$585
Ultimate Spider-Man (DF) #1	9.8	$565
Ult. Spider-Man (White) #1	9.8	$925
Ult. Spider-Man (White) #1	9.6	$525
Ult. Spider-Man (White) #1	9.4	$355
Ult. Spider-Man (Conv) #1	9.9	$440
Ultimate X-Men #1	**9.4**	**$350**
Uncanny X-Men #1	7.0	$3,101
Uncanny X-Men #1	4.0	$1,099
Uncanny X-Men #1	4.0	$1,025
Uncanny X-Men #1	4.0	$886
Uncanny X-Men #1	4.0	$828
Uncanny X-Men #1	3.5	$900
Uncanny X-Men #1	3.5	$899
Uncanny X-Men #2	9.0	$1,823
Uncanny X-Men #2	7.0	$798
Uncanny X-Men #4	6.5	$350
Uncanny X-Men #9	9.2	$808
Uncanny X-Men #10	9.0	$373
Uncanny X-Men #14	9.2	$522
Uncanny X-Men #20	9.4	$413
Uncanny X-Men #23	9.4	$393
Uncanny X-Men #26	9.4	$545
Uncanny X-Men #35	9.4	$1,411
Uncanny X-Men #54	9.4	$357
Uncanny X-Men #60	9.2	$400
Uncanny X-Men #94	9.6	$5,850
Uncanny X-Men #94	9.6	$1,440
Uncanny X-Men #94	9.2	$900
Uncanny X-Men #94	9.2	$860
Uncanny X-Men #94	8.5	$500
Uncanny X-Men #95	9.8	$1,580
Uncanny X-Men #95	9.6	$573
Uncanny X-Men #96	9.8	$2,026
Uncanny X-Men #96	9.4	$500
Uncanny X-Men #97	9.6	$452
Uncanny X-Men #100	9.6	$405
Uncanny X-Men #101	9.4	$430
Uncanny X-Men #102	9.8	$922
Uncanny X-Men #102	9.8	$912
Uncanny X-Men #105	9.8	$805
Uncanny X-Men #108	9.8	$787
Uncanny X-Men #108	9.8	$666
Uncanny X-Men #109	9.8	$730
Uncanny X-Men #110	9.8	$513
Uncanny X-Men #110	9.8	$482
Uncanny X-Men #112	9.8	$664
Uncanny X-Men #117	9.8	$430
Uncanny X-Men #117	9.8	$407
Uncanny X-Men #120	9.8	$1,237
Uncanny X-Men #124	9.8	$352
Uncanny X-Men #128	9.8	$382
Uncanny X-Men #128	9.8	$357
Uncanny X-Men #129	9.8	$810
Uncanny X-Men #133	9.8	$355
Uncanny X-Men #136	9.8	$412
Uncle Scrooge #66	9.4	$351
Universe X Spidey #1	9.8	$930
Universe X Spidey #1	9.4	$449
Walt Disney's Comics #33	7.5	$481
Walt Disney's Comics #80	8.5	$432
Walt Disney's Comics #96	9.0	$475
Walt Disney's Comics #68	9.0	$390
Weird Science #11	8.5	$361
Werewolf by Night #32	9.6	$1,126
Whiz Comics #32	9.8	$2,650
Wolverine (Nabisco) #145	9.6	$700
Wolverine (Nabisco) #145	9.6	$700
Wolverine (Nabisco) #145	9.6	$650
Wolverine (Nabisco) #145	9.6	$366
Wonder Comics #15	7.0	$566
Wonder Woman #1	7.5	$8,377
World's Finest Comics #2	3.0	$550
World's Finest Comics #3	5.5	$1,116
World's Finest Comics #75	7.0	$375
Wow Comics #3	6.5	$399
Wow Comics #13	9.0	$375
X-Men #24	9.4	$458
Young Allies #8	8.0	$787

Neal Adams cover | Goes to 25¢ | 1st series of Marvel Value Stamps in #36-#44 and #49 | Neal Adams cover | Origin of Conan

	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
	MAR 74	APR 74	MAY 74	JUN 74	JUL 74	AUG 74	SEP 74	OCT 74	NOV 74	DEC 74	JAN 75	FEB 75	MAR 75	APR 75	MAY 75
NM Price	$9	$9	$9	$7	$7	$7	$7	$7	$7	$7	$7	$7	$6	$6	$6

PRICE GUIDE KEY:
OTHER GRADES **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above | **Very Fine (VF)** is **2/3** (67%) of NM
Fine (F) is **1/3** (33%) of NM | **Very Good (VG)** is **1/5** (20%) of NM | **Good (G)** is **1/8** (12.5%) of NM

Giant-Size Marvel

Three misses, three hits, and one qualified hit. This collection of material from Marvel's 1970s Giant-Size format is a mixed bag.

MARVEL
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
Color • 216 Pgs.
$24.99

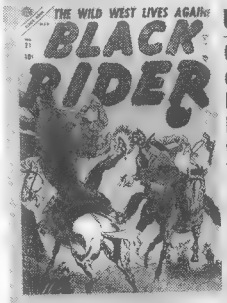
Giant-Size Fantastic Four #4 was clearly selected for introducing Madrox rather than being the best *Giant-Size FF* story. This isn't *X-Men: Origins*; they should have gone with the FF vs. The Four Horsemen in *G-S FF* #3. *Giant-Size Avengers* #1 is a winner, reintroducing The Whizzer, as is *Giant-Size Invaders* #1, with the origin of that team. A special treat is *Giant-Size Creatures* #1, ostensibly a "Werewolf by Night" story, but really the origin of Tigra. Of lesser note are *Giant-Size Defenders* #4, a weak choice featuring Ant-Man. The only reason to include this is apparently the presence of The Squadron Sinister. (It's not enough.) Spidey vs. Morbius in *Giant-Size Super-Heroes* #1 should have been omitted in favor of the far superior Spidey vs. Dracula in *Giant-Size Spider-Man* #1. The qualified hit: *Giant-Size X-Men #1*. It's a classic, featuring the debut of the all-new and all-different, but how many times has it been reprinted?

★★½ — Jack Abramowitz

www.marvel.com
ISBN 0-7851-1784-9

RETROVIEW
Black Rider #21

★★★



Untitled • 6 pp.

Outlaws force Black Rider to take a chance on killing his young buddy, Bobby Lathrop — but both Bobby and Black Rider unexpectedly gun down the gang.

Bobby earns his hero's gratitude with a bit of improbable shooting — but it makes for a good story.

Untitled Black Rider story • 5 pp.

Untitled Black Rider story • 7 pp.

Untitled Two-Gun Kid story • 5 pp.

"A Debt Is Paid" • 2 text pp.

Marvel
Mar 1954
Writer: Uncredited
Pencils: George [illegible]
Inks: Tuska
Cover: Unc[illegible]

© Marvel

No CGC copies

Then 10¢ NOW $75

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Four Color Comics CONTINUED		
48	925	
➥Porky Pig #2		
49	710	
➥Disney Snow White		
62	2550	
➥Donald Duck		
71	870	
➥3 Caballeros		
74	1100	
➥Little Lulu		
79	1150	
➥Mickey Mouse		
108	1650	
➥Donald Duck		
134	625	
➥Tarzan		
135	240	
147	770	
➥Donald Duck		
148	640	
➥Pogo		
159	800	
➥Donald Duck		
161	475	
➥Tarzan		
178	2875	
➥Donald Duck		
189	800	
➥Donald Duck		
199	775	
➥Donald Duck		
203	675	
➥Donald Duck		
223	930	
➥Donald Duck		
228	260	
238	710	
➥Donald Duck		
248	165	
256	485	
➥Donald Duck		
263	435	
275	415	
➥Donald Duck		
282	400	
➥Donald Duck		
285	200	
291	375	
➥Donald Duck		
292	260	
300	375	
➥Donald Duck		
308	335	
➥Donald Duck		
318	335	
➥Donald Duck		
328	335	
➥Donald Duck		
331	155	
341	150	
367	330	
➥Donald Duck		
368	250	
➥Beany & Cecil		
375	260	
➥John Carter of Mars		
378	220	
381	185	
386	1050	
➥Uncle Scrooge		
394	155	
400	165	
408	350	
➥Donald Duck		
414	175	
422	335	
➥Donald Duck		
425	175	
434	200	
437	175	
438	150	
448	165	
456	650	
➥Donald Duck		
479	200	
488	165	
495	515	
➥Donald Duck		
496	300	
➥Green Hornet		
497	180	
535	470	
➥I Love Lucy		
538	165	
559	340	
➥I Love Lucy		
574	165	
596	375	
➥Turok		
617	155	
631	165	
656	200	
➥Turok		
659	45	179
709	225	
➥The Searchers		
721	165	
➥Capt. Kangaroo		
732	150	
735	200	
➥Crusader Rabbit		
790	175	
➥Wings of Eagles		
826	225	
➥Spin and Marty		
878	225	
➥Peanuts		
882	165	
892	200	
➥Maverick		
905	200	
➥Annette		
912	190	
➥Leave It to Beaver		
944	165	
➥Sinbad		
956	180	
➥Ricky Nelson		
969	165	
➥Peanuts		
991	30	123
998	175	
➥Ricky Nelson		
1015	150	
➥Peanuts		
1018	200	
➥Rio Bravo		
1025	225	
➥Disneyland		
1028	225	
➥Rawhide		
1034	35	136
1047	185	
➥Gyro Gearloose		
1048	165	
➥Horse Soldiers		
1066	125	113
➥77 Sunset Strip		
1085	175	
➥Time Machine		
1097	160	284
➥Rawhide		
1109	215	
➥Life of Donald Duck		
1110	295	
➥Bonanza		
1124	85	140
1128	400	
➥Rocky & Friends		
1152	265	
➥Rocky & Friends		
1154	440	
➥Santa Claus Funnies		
1166	235	
➥Rocky & Friends		
1168	95	295
1169	165	
➥Sherlock Holmes		
1173	240	
➥Twilight Zone		
1184	125	
➥Gyro Gearloose		
1202	150	264
➥Rawhide		
1208	225	440
➥Rocky & Friends		
1221	180	
➥Bonanza		
1230	120	
➥Voyage/Bottom Sea		
1231	130	103
➥Danger Man		
1245	150	
➥Sherlock Holmes		
1269	140	286
➥Rawhide		
1286	170	
➥Untouchables		
1288	150	
➥Twilight Zone		
1311	200	
➥Rocky & Friends		

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Four-Star Battle Tales DC, 1973		
1	20	71
2	7	
3-5	6	
Four Star Spectacular DC, 1976		
1	12	44
2-6	7	
Frankenstein (Monster of) MARVEL, 1973		
1	40 ▽	148
2	15	56
3	9	
4	9 △	38
5	9	
6	7	50
7	7	
8	18	81
9	20	73
10	6	
11	5	55
12	5	33
13-14	5	
15	5	54
16-17	5	
18	5	39
Freedom Fighters DC, 1976		
1	12	40
2-3	5	
4-15	4	
Freedom Force IMAGE, 2005		
1-6	3	
Freshmen IMAGE, 2005 Seth Green series		
1/Preview	7	
1/Linsner	4	
1/Migliari	3	
1/Perez	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
From Beyond the Unknown DC, 1969		
1	45	
2	20	
3-6	15	
7	12	
8	12	49
9	12	
10	12	34
11	10	42
12-17	10	
18-25	8	
From Hell TUNDRA, 1991 Alan Moore series		
1	6	
2-10	5	
Gull Catchers: 1	7	
Funky Phantom GOLD KEY, 1972		
1	24	
2	15	
3	10	41
4-5	10	
6-10	8	
11-13	6	
Funny Stuff DC, 1944		
1	550	
2	275	
3-4	150	
5	140	
6-10	100	
11-15	80	
16	80	255
17-20	80	
21	60	
22	100	
23-30	60	
31-40	40	
41-50	32	

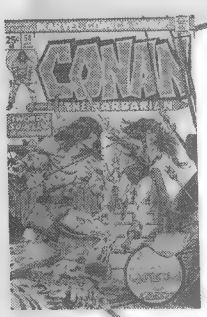
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
51-59	26	
60-70	20	
71-79	16	
Fury of Firestorm DC, 1982 Becomes Firestorm		
1	6	34
2-10	2	
11-61	1	
61/Variant	4	42
62-64	1	
Ann 1-4	2	
Futurama BONGO, 2000		
1	5	28
2-19	3	
Gangbusters DC, 1947		
1	565	
2	300	
3	200	
4-5	175	
6-8	140	
9	140	236
➥Lady Cop		
10	140	
11	110	288
12	110	
13	110	256
14	150	
15-16	85	
17	150	
18-20	85	
21-30	70	
31-51	54	
52-67	44	
Gatesville Company SPEAKEASY COMICS, 2005		
1	3	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

Krause publishes the ONLY books that list Near Mint prices for comic books!

Get them from your local retailer or order them from www.krausebooks.com!



△ #58

CONAN THE BARBARIAN

Introducing Belit

Belit, the female pirate who stole Conan's heart in the Robert E. Howard stories, made her way to comics in *Giant-Size Conan* #2 and then joined the ongoing series with #58. As most fans know (***Spoiler Warning!***), her adventures in the series would be brief.

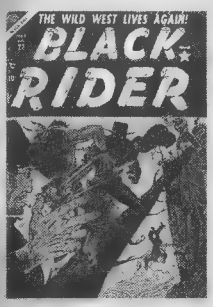
Image © 1976 R E H. Properties

Fights Unos ▼ Belit appears ▼

	51	52	53	54	55	56	57	58	59	60
	JUN 75	JUL 75	AUG 75	SEP 75	OCT 75	NOV 75	DEC 75	JAN 76	FEB 76	MAR 76
NM Price	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5

THE BOTTOM LINE

Black Rider #22 ★★★★



© Marvel

Untitled • 6 pp.

Black Rider saves Laurie Vance as Doc Masters, then saves her future husband from a career in crime.

An outlaw turns out to have a heart, after all, as Black Rider teaches him the real meaning of love.

Untitled Black Rider story • 6 pp.

Untitled Black Rider story • 6 pp.

Untitled Two-Gun Kid story • 5 pp.

"Redskin Uprising!" • 2 text pp.

Marvel
May 1954
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

No CGC Copies — Then 10¢ NOW $75

I've Been Slabbed!

***Steve Mortensen*, Colossus Comics**

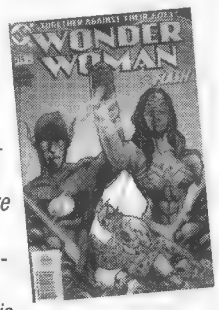
Handling the Crisis

I've been catching up on my reading lately, starting with *Identity Crisis* #1-7. The events from these issues have affected characters and storylines across the DC universe and lead to exciting new events over the next few months prior to the release of *Infinite Crisis*. With the theme of Identity Crisis/Infinite Crisis events in mind, below are my current picks of what to buy in CGC 9.8.

This Month's Slabbed Picks

• ***DC Countdown*** (first printing). After *Identity Crisis*, here's where everything else started. The book sold for a buck and now guide value is $5. I expect 9.8 copies will command good prices as soon as *Infinite Crisis* gets going.

• ***OMAC Project* #1, *Day of Vengeance* #1, *Villains United* #1, *Rann-Thanagar War* #1.** Each of these mini-series have more than held their values in first printing. All appear worth the time to pick up and grade in CGC 9.8. As their stories unfold into *Infinite Crisis*, I expect their values to increase.



• ***Action Comics* #598.** This is the first appearance of Checkmate, the government agency gone bad, run by Max Lord, who murdered the Blue Beetle. Ungraded and graded copies of this book are getting hard to find.

• ***Justice League* #1** (1987), with the first appearance of Maxwell Lord. This is a sleeper book that could get fired up with the upcoming events of *Infinite Crisis*.

• ***Wonder Woman* #214** and ***Flash* #219.** Blind Diana and Flash team up to stop Zoom and the new Cheetah. The story appears in *Prelude to Infinite Crisis*, which summarizes events leading up to Infinite Crisis. These books are hot right now and may end up being hotter as their significance plays out in the broader picture.

• ***Adam Strange* #8.** The quasi-prequel to the events of *Rann-Thanagar War*. The book is sold out and difficult to find. You may want to pick this one up and get it graded before the series ends.

• ***JLA* #115.** This book is heating up because The JLA decide that they need to confront Batman about mind-wiping. Unfortunately, the confession does not actually occur in this issue (Martian Manhunter's attempts to force one notwithstanding). This book is sold out at DC and at Diamond and may be worth grading in CGC 9.8.

• ***Green Lantern* #141.** The first appearance of The Omega Men. As *Rann-Thanagar* plays out, their role may increase and perhaps their team may emerge as important participants in *Infinite Crisis*. Regardless, picking up *GL* #141 in CGC 9.6/9.8 might not be a bad idea.

• ***Identity Crisis* #1-7** (blood red covers). I've had several requests for sets of these final printings. As *Infinite Crisis* grows closer, these final printings may grow in demand.

Steve Mortensen *owns Colossus Comics (**www.colossuscomics.com**), which offers a CGC 9.8 subscription service and CGC 9.8 pre-orders for new comics. He can be reached at **steve@colossuscomics.com**.*

Four Ghosts $

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Geeksville		
IMAGE, 2000		
0-6	3	
Generation X		
MARVEL, 1994		
-1	2	
½-1	3	
2-24	2	
25	3	
26-49	2	
50	3	
51-56	2	
57	3	
58-74	2	
75	3	
Ann 1995	4	
Ann '96-97	3	
Ann '98-99	4	
Special 1	5	
Ashcan 1	1	
Holiday 1	4	
Gen13		
IMAGE, 1994		
-1-0	3	
1/3D	5	
1/13 variants	3	31
1/Puzzle	40	
2-10	3	
11	3	23
11/Variants	3	
12	3	
13	2	
13/Collector's	7	
14-24	3	
25	4	
25/Collector's	4	
26-49	3	
50	4	
51-77	3	
3D 1	5	
Anl 1	3	
Anl 1999-00	4	
George of the Jungle		
GOLD KEY, 1969		
1	35	276
2	24	
Ghostly Haunts		
CHARLTON, 1971		
20	6	
21-24	5	
25	5	33
26-30	5	
31-40	4	
41-58	3	
Ghost Rider		
MARVEL, 1973		
1	160 ▽	549
2	37	127
3	25	88
4	30	113
5	23	90
6	20	66
7	20	73
8	15	69
9	15	89
10	15	62
11	15 ▽	71
12	15	
13	15	42
14	15	45
15	12	38
16	12	33
17	12	39
17/30¢	20	
18	13	40
18/30¢	20	
19	12	38
19/30¢	20	
20	9 △	41
21	7	21
22	7	
23	7	49
24	7	
24/35¢	15	
25	7	24
25/35¢	15	
26	7	
26/35¢	15	
27-30	7	
31-34	6	
35	6	21
36-37	6	
38	6	44
39	6	
40	6	19
41-49	6	
50	12	49
51-53	5	
54	5	34
55	5	37
56	5	37
57-58	5	
59	5	24
60-62	5	
63	5	39
64	5	
65	5	21
66-68	5	
69	4	
70	4	34
71-76	4	
77	4	15
78-80	4	
81	10	51
Ghost Rider		
MARVEL, 1990		
-1	2	
1	4 ▽	18
2-6	3	
7-27	2	
28	3	
29-30	2	
31	3	
32-49	2	
50	3	
50/Variant	4	
51-60	2	
61	3	
62-92	2	
93	3	
Ann 1	4	
Ann 2	3	
Ghosts		
DC, 1971		
1	100 △	301
2	35	
3-5	17	
6-10	12	
11-12	10	
13	10	74
14-19	10	
20	10	39
21-30	6	
31-39	5	
40	6	
41-47	5	
48	5 ▽	13
49-50	5	
51-66	4	
67	4	17
68	4	19
69-70	4	
71-95	3	
96	3	23
97-112	3	

30¢ price variants for #61-65; NM value $20 each — Goes to 30¢ — Red Sonja appears — Whitman variants exist — Whitman variants for #74-75; 35¢ variant for #75

61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
APR 76	MAY 76	JUN 76	JUL 76	AUG 76	SEP 76	OCT 76	NOV 76	DEC 76	JAN 77	FEB 77	MAR 77	APR 77	MAY 77	JUN 77
NM Price $5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

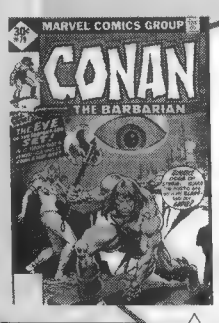
The Gift of Nothing

Patrick McDonnell's *Mutts* newspaper strip was introduced Sept. 5, 1994, when the pup Earl and his owner Ozzie were introduced. Within the next month, Mooch (the cat who lives next door), Millie (in whose house Mooch resides), and "loveable coot" Frank were introduced — and Mooch said, "Yesh!" Mooch's mushy speech pattern is distinctive, though not necessarily endearing; the characters, on the other hand, are both distinctive and endearing — and so is this children's book. When Mooch wants to give Earl a gift, he realizes Earl has a bowl, a bed, and a chewy toy. "He had it all." So Mooch must ponder, "What do you get someone who has everything?" It's a simple picture book for little kids — but it's also a thought-provoker that is designed for after-reading discussions between those kids and the grownups who do the reading. Is nothing really nothing? The price is standard for children's books these days, with the value to come from frequent re-readings. McDonnell's art is minimalist and effective; the simple book is, too.

LITTLE, BROWN AND COMPANY
WRITER AND ARTIST:
PATRICK MCDONNELL
Two-Color
56 Pgs.
$14.99

★★★ — **Maggie Thompson**

www.lb-kids.com
www.muttscomics.com
ISBN 0-316-11488-X



△ #79

CONAN

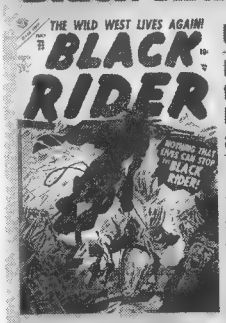
A variety of variants

As already discussed a few pages ago, Western Publishing repackaged numerous titles in the late 1970s, placing a Whitman logo on them. *Conan the Barbarian* was among them, and there are Whitman variants as well as 35¢ regional price variants for some issues.

Image © 1977 R E H. Properties

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Giant-Size Avengers MARVEL, 1974		
1	30	
2	25	
3	20	72
4	20	67
5	15	62
... Captain America MARVEL		
1	20	69
... Captain Marvel MARVEL		
1	16	62
... Chillers MARVEL, 1974		
1 ➥1st Lilith	25	94
... Chillers MARVEL, 1975		
1	20	
2	15	54
3	15	
... Conan MARVEL, 1974		
1	16	56
2	10	40
3	7	44
4 ▽	6	18
5	6	
... Creatures MARVEL, 1974		
1 ▽	25	85
... Daredevil MARVEL, 1975		
1	15	
... Defenders MARVEL, 1974		
1	20	76
2	10	47
3	10	47
4-5	7	
... Doc Savage MARVEL, 1975		
1	10	37
... Doctor Strange MARVEL, 1975		
1	15	49
... Dracula MARVEL, 1974		
2 ➥was GS Chillers	22	
3	15	
4	15	56
5 ➥1st Marvel Byrne	20	71
... Fantastic Four MARVEL, 1974		
1	20	
2	12	46
3	10	
4	12	
5	10	36
6	10	32
... Hulk MARVEL, 1975		
1	23	83
... Invaders MARVEL, 1975		
1 ➥G A. Subby origin	15	57
... Iron Man MARVEL, 1975		
1	17	79
... Kid Colt MARVEL, 1975		
1	27	
2	20	142
3	20	76
... Man-Thing MARVEL, 1974		
1	15	57
2	9	
3	12	44
4	10	38
5	12	45
... Marvel Triple Action MARVEL, 1975		
1	15	
2	12	45
... Master of Kung Fu MARVEL, 1974		
1	17	
2	12	
3	10	48
4	10	25
... Power Man MARVEL, 1975		
1	20	71
... Spider-Man MARVEL, 1974		
1 ▽	35	120
2	12	52
3	12	51
4 ➥Punisher app. ▽	45	167
5	12	49
6	15	59
... Super-Heroes MARVEL, 1974		
1 ▽	25	80
... Super-Stars MARVEL, 1974		
1 ▽	20	73
... Super-Villain Team-Up MARVEL, 1975		
1	17	64
2	10	36
... Thor MARVEL, 1975		
1	20	78
... Werewolf by Night MARVEL, 1974		
2	20	
3	15	
4	15	72
5	15	48
... X-Men MARVEL, 1975		
1 ➥1st new X-Men ▲	800	1510
2 △	80	120
3	5	
4	4	
5	4	
6	4	
7-8	4	
9	4	22
10	6	20
11	4	15
12	4	
13	4	15
14	5	15
15-18	4	
19	6	30
20	4	22
21 ➥Silent issue △	15	85
22	4	
23	4	10
24-25	4	
26	4	27
27	4	16
28-33	4	
34	4	9
35-45	4	
46	4	10
47-52	4	
53	4	20
54	4	
55	4	13
56	5	7
57	3	
58	4	
59-74	3	
75	3	11
76-94	3	
95 △	3	20
96-149	3	
150	3	20
151	3	19
152	7	31
153	7	29
154	7	
155 ➥Low circulation	16	63
YB 1	3	
YB 2-YB 4	2	
SP 1	20	90
G.I. Combat DC, 1957		
44	500	
45	300	
46	250	
47	225	
48-50	100	
51-54	85	
55	125	
56-60	85	
61-66	70	
67 ➥1st Tank Killer	125	
68	400	
69-86	70	
87 ➥1st Haunted Tank	300	
88-100	55	
101-110	45	
111-113	38	
114 ➥Haunted Tank origin	75	
115-120	28	
121-139	22	
140	22	150
141-145	8	
146-150	10	
151-160	8	
161-180	7	
181-195	5	
196	5	19
197-200	5	
201-228	4	
229	4	30
230-250	4	
251-257	3	
258	3	15
259-288	3	
Gift IMAGE, 2004		
1	3	
1/DirCut	4	
2-12	3	
G.I. Joe, A Real American Hero MARVEL, 1982		
1 ▽	14	34
2	8	22
3	4	18
4	4	18
5	4	25
6	4	12
7-8	4	
G.I. Joe Order of Battle MARVEL, 1986		
1	1	18
2-4	1	
G.I. Joe & Transformers MARVEL, 1987		
1-2	1	
3	1	13
4	1	
G.I. Joe IMAGE, 2001		
1	3	15
2	3	7
3	3	10
4	4	
5	3	6
6-22	3	
22/Graham	12	
23-25	3	
G.I. Joe: Frontline IMAGE, 2002		
1	3	
1/Platinum	5	11
2-18	3	
G.I. Joe/ Transformers IMAGE, 2003		
1	4	
1/Campbell	3	
1/Foil	9	
1/Graham	4	
1/Graham foil	6	
1/Miller	3	
2	3	
2/Sketch	12	
3	3	
3/Conv	4	
3/Variant	3	
4-6	2	
4-5/Variant	3	
G.I. Joe DEVIL'S DUE, 2004		
26-35	3	
35/Variant	4	
36-42	3	
G.I. Joe: America's Elite DEVIL'S DUE, 2005		
1	3	
1/Conv	10	
1/Autographed	15	
G.I. Joe: Master & Apprentice II DEVIL'S DUE, 2005		
1-3/Reg	3	
1-3/Variant	4	

RETROVIEW
Black Rider #23 ★★★★



Untitled • 6 pp.

Black Rider reunites a boy and his father after convincing the man that he has a lot more to live for than being an outlaw.

"Don't lecture me, amigo," an outlaw tells Black Rider. "I got no soul to save!" But, in a story much different from most in this series, Black Rider proves otherwise.

Untitled Black Rider story • 6 pp.

"The Black Gauntlet!" • 6 pp.

Untitled Two-Gun Kid story • 5 pp.

"A Date with Death" • 2 text pp.

Marvel
Jul 1954
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Syd Shores

© Marvel

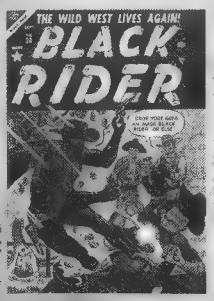
No CGC copies

Then 10¢ NOW $75

Issue	76	77	78	79	80	81	82	83	84	85
Cover Date	JUL 77	AUG 77	SEP 77	OCT 77	NOV 77	DEC 77	JAN 78	FEB 78	MAR 78	APR 78
NM Price	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5

35¢ and Whitman variants for #76-79
Whitman variants; goes to 35¢ at #80
1st Zula
Origin of Zula

Black Rider #24 ★★★★



© Marvel

"These Guns for Hire" • 6 pp.

Black Rider helps a sheriff accused of cowardice to regain the outlaw son he thought he had lost forever.

The outlaw son fights on the side of the law when Black Rider makes him see the meaning of family.

"The Legion of Death!" • 6 pp.

"Trail of the Killer" • 4 pp.

Untitled Arrowhead story • 5 pp.

"Dynamite" • 2 text pp.

Marvel
Sep 1954
Writer: Uncredited
Pencils: Joe Sinnott, Syd Shores
Inks: Sinnott, Shores
Cover: Joe Maneely

No CGC copies

Then 10c NOW $75

G.I. Joe vs. Transformers
DEVIL'S DUE, 2004

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1-1/Variant	4	
2-4/Variant	3	

Girls
IMAGE, 2005

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	6	
1/Variant	4	
1/Sketch	5	
2	4	
2/Variant	5	
3	3	

Give Me Liberty
DARK HORSE, 1990
Miller, Gibbons series

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1-4	5	

G.I. War Tales
DC, 1973

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	12	
2	7	
3-4	6	

GLA
MARVEL, 2005

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	5	
2-4	3	

Gloom
APCOMICS, 2005

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	4	

G-Man
IMAGE, 2005

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	6	

Godzilla
MARVEL, 1977

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	12 △	24
1/35¢	15	
2	6	
2/35¢	15	
3	5	
3/35¢	15	
4-5	5	
6-10	4	
11	3	10
12-17	3	
18	3	19
19-24	3	

Gomer Pyle
GOLD KEY, 1966

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	40	
2	25	135
3	25	

Goofy Comics
NEDOR, 1943

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	125	
2	60	
3-5	45	
6-10	38	
11-19	32	
20-28	45	
29	45	94
30-35	38	
36-48	24	

Goon
AVATAR, 1999

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	15	
2	10	
3	10 △	51

Goon
ALBATROSS EXPLODING, 2002

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	10	
1/Variant	10	
2-4	5	

Goon
DARK HORSE, 2003

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1-13	3	

Gorgo
CHARLTON, 1961

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	200	
2	100	206
3	100	
4	75	
5	50	
6-10	40	
11-13	30	
14	30	54
15-16	30	
17-18	20	
19	20	57
20-23	20	

Gravity
MARVEL, 2005

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1-2	3	

Gray Area
IMAGE, 2004

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	7	
1/Incentive	8	
1/SigSeries	20	
1/Conv	15	
2-3	6	

Great Comics
GREAT COMICS, 1941

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	500	415
2	285	
3	660	
➥Hitler story		

Green Arrow
DC, 1988

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
0	3	
1	4	14
2	2	7
3	2	10
4-6	2	
7	2	10
8-20	2	
21	3	
22-49	2	
50	3	
51-74	2	
75	3	
76-95	2	
96-99	3	
100	7	
101	18	33
➥Death of O. Queen		
102-124	2	
125	4	
126-136	3	
137	4	14
1000000	3	
Ann 1-7	4	

Green Arrow
DC, 2001

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1-2	6	
3-42	3	
43	7	
➥Speedy HIV		
44	4	
45-49	3	
50	4	
51-52	3	

Green Goblin
MARVEL, 1995

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	3	11
2	2	7
3-13	2	

Green Hornet Comics
HARVEY, 1940

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	4500	
2	1500	
3	1250	
4-6	1000	
7	900	
8	750	
9	900	
10	650	
11-19	600	
20	700	
21-31	400	
32-36	300	
37	300 ▽	468
38	300	
39	350	245
40-47	250	

Green Lama
SPARK, 1944

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	750	
2	475	
3	340	
4-5	240	
6	180	
7	180	326
8	180	

Green Lantern
DC, 1941

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	37500	
➥Grn Lantern origin		
2	7500	
3	5500	
4	4000	
5	2750	
6	2250	
7-10	2000	
11-20	1500	
21-30	1250	
31-34	1000	
35-38	1250	

Green Lantern
DC, 1960

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	4500	
➥1st Guardians		
2	1000	
3	600	
4-5	450	
6	400	
7-10	300	
11-12	200	
13	250	
14-16	175	
17	150	555
18-20	150	
21-24	125	
25	125	623
26	125	
27	125	486
28	100	387
29	100	318
30	100	443
31-33	75	
34	75	243
35	75	279
36	75	
37	75	265
38	75	305
39	75	221
40	350	1262
➥GA Lantern app.		
41	75	253
42-46	75	
47	75	315
48	75	308
49	75	314
50	60	
51	60	173
52	80	286
53	55	
54	55	209
55	55	333
56	55	145
57	55	146
58	55	211
59	125	495
➥1st Guy Gardner		
60-62	50	
63	50	130
64	50	166
65	50	222
66	50	128
67	50	
68	50	225
69-71	50	
72	50	164
73	50	208
74-75	50	
76	375	2009
➥Green Arrow starts		
77	75	243
78	75	280
79	60	
80	60	201
81	60	208
82	60	227
83	60	187
84	60	206
85	50	192
86	60 △	215
➥Drug issue		
87	50	217
88	30	117
89	45 △	172
90	10	33
91-92	10	
93-96	9	
97	9	29
98-99	9	
100	10	
101	9	
102-111	4	
112	8	
113-115	3	
116	8	30
117-121	3	
122	4	
123	6	
124-130	3	
131-135	2	
136-139	3	
140	2	
141-144	3	
145-149	2	
150	5	18
151-173	2	
174	3	
175-178	2	
179	3	
180-193	2	
194	3	
195	4	15
196-205	2	
Special 1-2	3	

Green Lantern
DC, 1990

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
0	4	
1	7	22
2	3	
3-26	2	
27-45	1	
46	4	15
47	2	
48-49	5	
50	5	19
51-80	2	
81	3	
81/Variant	4	
82-99	2	
100/Jordan cvr	5	
100/Rayner cvr	3	
101-149	2	
150	4	
151-174	2	
175	4	
176	8	
177	4	
178-181	2	
1000000	3	
Ann 1-9	4	
Ann 1963	6	
Giant 1-3	5	
3D 1	5	
3D 1/Ltd.	17	

Green Lantern
DC, 2005

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	6	
2	4	

Green Lantern: Rebirth
DC, 2004

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	10	19
1/2nd	12	
1/3rd	4	

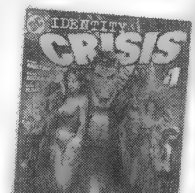
CBG Trendwatcher

John Tinkess, Another Dimension

All four "Infinite Crisis" series have been among our top 10 best sellers for the last few months, with *The OMAC Project* leading the way in sales. Before any of these mini-series began, I expected *Day of Vengeance* to be the slowest title, but it has instead turned out to be our second-best seller of the bunch. I think this series' strong ties to both *Identity Crisis* and *Green Lantern: Rebirth* have made it a must-read for DC fans. Every single "Infinite Crisis" comic and tie-in has sold well above our expectations and interest continues to grow each month.

HEATING UP

House of M got off to slow start but halfway through the series fans are beginning to take notice. We've seen a spike in sales of both the main series and all of the tie-ins in the last couple of weeks. I think all the secrecy surrounding its launch left many readers waiting for the reviews to come in before taking the plunge.



House Picks

Looking to hop on board DC's Crisis? Try these paperbacks and comics series for a good primer of What Has Gone Before:

Identity Crisis
Green Lantern Rebirth
JSA Black Reign
Adam Strange
Crisis on Infinite Earths

John Tinkess *runs* ***Another Dimension*** *in Calgary, Alberta. He can be reached at* ***comics@another-dimension.com*** *or* ***(403) 283-7078****.*

Whitman variant exists

Whitman variants exist for #89-95; cover price is in a diamond; no UPC barcode; usually sold in Whitman bagged prepacks

Whitman variant exists; goes to 40¢

Death of Belit

	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
	MAY 78	JUN 78	JUL 78	AUG 78	SEP 78	OCT 78	NOV 78	DEC 78	JAN 79	FEB 79	MAR 79	APR 79	MAY 79	JUN 79	JUL 79
NM Price	$5	$5	$5	$5	$5	$5	$5	$5	$4	$4	$4	$4	$4	$4	$6

PRICE GUIDE KEY: CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Green Lantern #1

"Airborne" is a terrific restart for the man of Green. Not only is it a well-crafted story that retells Green Lantern's origin and introduces an intriguing story line, but it also defines the struggle between the man and the hero.

DC
WRITER:
GEOFF JOHNS
ARTISTS:
CARLOS PACHECO, ET AL
COLOR • 44 PGS.
$3.50

"I want to fly again," Hal tells his flying partner after a flight through the Edwards Air Base vicinity. Pilot vs. hero. As a Green Lantern, Hal can fly; the ring gives him powers and abilities men only dream of. As a pilot, his mastery over the control stick is second to none, but his rebellious nature denies him the opportunity.

Speaking of planes, what is the mysterious X-2020? What is inside the military vehicle that lurks in the darkness? Why does it moan? Who is the beautiful Captain Jillian Pearlman?

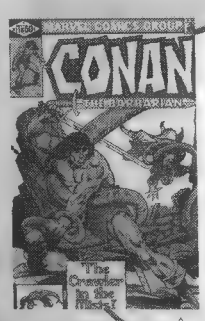
Wow. The art is excellent. I love the simple rendering that lets the story move along naturally. The double-page spread on pages 26 and 27 is outstanding. Numerous other pages display the creators' talent.

Well done. This series has earned yet another reader.

★★★ — **Tim Lasiuta**

www.dccomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Green Lantern: Rebirth CONTINUED		
2	6	
2/2nd	4	
3	5	
4	3	
5	3	
6	3	
Grendel COMICO, 1983		
1	45	80
2	35	74
3	26	81
Grendel COMICO, 1986		
1	5	20
2-5	4	
6-15	3	
16	4	
17-32	3	
33	4	
34-39	3	
40	4	
Grim Ghost ATLAS-SEABOARD, 1975		
1	10	40
2-3	5	
Grimjack: Killer Instinct IDEA & DESIGN WORKS, 2005		
1-5	4	
Grimm's Ghost Stories GOLD KEY, 1972		
1	14	
2-5	8	
6-10	6	
11-30	4	
31-42	3	
43-44	4	
45-54	3	
55-60	5	
Grimoire SPEAKEASY COMICS, 2005		
1-4	3	
Groo The Wanderer PACIFIC, 1982		
1	7	
2	5	
3-4	4	
5-8	3	
Gunhawks MARVEL, 1972		
1	50	180
2	18	
3-7	8	
Gun Theory MARVEL, 2003		
1-2	3	
Halloween CHAOS, 2000		
1	3	13
Hanna-Barbera Super TV Heroes GOLD KEY, 1968		
1	58	
➥Herculoids		
2	36	76
➥Birdman		
3	36	
4-5	30	
6-7	35	
Happy Days GOLD KEY, 1979		
1	20	69
2-3	10	
4	10	40
5-6	10	
Harbinger VALIANT, 1992		
0	4	18
0/Pink	65	38
1	30	42
2	8	19
3	8	
4	11	19
5	10	
6	9	
7	7	3
8-10	4	
11	2	
12-28	1	
29	2	
30-34	1	
35	2	
36-38	1	
39	3	
40	4	
41	5	
Hardy Boys GOLD KEY, 1970		
1	28	
2	18	
3	18	38
4	18 ▽	28
Harley Quinn DC, 2000		
1	4	
2-10	3	
11	2	
12	3	
13-22	2	
23-38	3	
Harvey MARVEL, 1970		
1	50	180
2	18	
3	8	
4-6	6	
Hate FANTAGRAPHICS, 1990		
1	8	
2	5	
3-6	4	
7-30	3	
Haunted CHARLTON, 1971		
1	12	
2-3	6	
4-6	5	
7-10	4	
11-72	3	
73	3	20
74-75	3	
Haunt of Fear E.C., 1950		
1	2750	
2-3	1000	
4	750	
5	550	
6	425	
7-9	400	
10	375	
11-13	300	
14	450	
15	300	
16	300	1052
17-18	300	
19	375	
20	300	
21-28	250	
Haunt of Horror MARVEL, 1974		
1	8	
2-5	5	
Have Gun, Will Travel DELL, 1960		
4	38	
5	38	109
6-10	35	
11-14	28	
Hawk & the Dove DC, 1968		
1	60	
2	40	121
3	40	
4	40	129
5	40	212
6	30	88
Hawkman DC, 1964		
1	475	1687
2	200	869
3	75	264
4	200	
➥1st Zatanna		
5	65	238
6	65	257
7-9	65	
10-12	50	
13	40	122
14	40 ▽	175
15	40	
16-19	36	
20-27	32	
Hawkman DC, 2002		
1	3	11
2	3	9
3-40	3	
41	5	
42	4	
Heavy Metal METAL MAMMOTH, 1977		
1	20 △	92
2-3	10	
4-11	7	
12-22	5	
23-193	4	
194	5	
Hellblazer DC, 1988		
1	10 △	35
2	5	
3-13	4	
14-26	3	
27	9	20
➥Gaiman story		
28-39	3	
40	4	
41	6	
➥1st Ennis story		
42-46	4	
47-49	3	
50	4	
51-74	3	
75	4	
76-199	3	
200	5	
201-209	3	
Ann 1	6	
Special 1	5	
Bad Blood: 1-4	3	
Lady Const: 1-4	3	
Books/Magic: 1-2	4	
Papa Mid: 1-4	3	
Hellboy DARK HORSE		
Seed/Destr: 1	6	
Seed/Destr: 2-4	4	
Colossus: 1-2	3	
Box Evil: 1-2	3	
XMas 1997:	4	
Conq Worm:	4	
Corpse/Shoes:	4	
Halloween '97:	4	
3rd Wish: 1-2	3	
Wolves/St. Aug:	5	
Wake Devil: 1-5	4	
Seed/Destr: 1	6	
Weird Tales: 1-8	3	
Island: 1	3	
Hell Michigan FC9 PUBLISHING, 2005		
1	3	
1/Ashcan	4	
Hercules MARVEL, 2005		
1-4	3	
Hercules Unbound DC, 1975		
1	12	45
2	7	
3	4	
4-12	3	
Hero Camp IMAGE, 2005		
1-3	3	
Hero for Hire MARVEL, 1972		
1	125	452
2	30 ▲	54
3	14	
4	12	
5	12	49
6	12	54
7-9	9	
10	8 △	35
11-12	9	
13	9	52
14	9	34
15	9	26
16	9	
Hex DC, 1985		
1	5	17
2-18	2	
Hollywood Funny Folks DC, 1950		
27	90	
28-30	70	
31-37	50	
38	40	143
39-49	40	
50-60	30	
Hong Kong Phooey CHARLTON, 1975		
1	40	151
2	20	
3-9	10	



△ #116

CONAN THE BARBARIAN

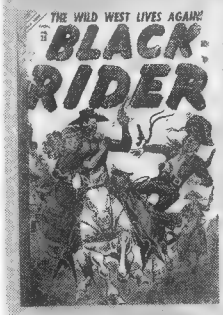
Passing the torch

When writer Roy Thomas moved on to other assignments for other publishers in 1980, he relinquished his writing assignment on *Conan*, as well, a post he had held since the first issue more than 10 years earlier. Len Wein, J.M. DeMatteis, and others took over.

image © 1980 R.E.H. Properties

RETROVIEW
Black Rider #25

★★★



"Gun Duel in Sonora" • 6 pp.
Black Rider kills El Tigre south of the border and gives a family a new chance for a happy life.

Black Rider gives alter ego Doc Masters a chance to be a hero to a desperate father about to take a chance to save his son.

"River of Death!" • 6 pp.
"Renegade Raid!" • 6 pp.
Untitled Arrowhead story • 5 pp.
"Time for Action" • 2 text pp.

Marvel
Nov 1954
Writer: Uncredited
Pencils: Syd Shores
Inks: Shores
Cover: Joe Maneely

© Marvel

No CGC guide

Then 10c NOW $75

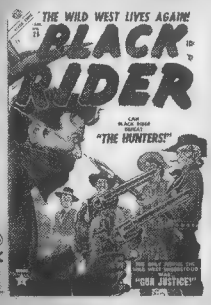
Fights vampires

In Kush

Fights mystical bear and worshippers

NM Price	101 AUG 79	102 SEP 79	103 OCT 79	104 NOV 79	105 DEC 79	106 JAN 80	107 FEB 80	108 MAR 80	109 APR 80	110 MAY 80
	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Black Rider #26 ★★★



© Marvel

"The Hunters!" • 6 pp.

Black Rider's belief that an Indian is innocent — despite his attack on the hero — leads to the killing of the real culprits.

Black Rider turns philosophical: "It wasn't so much me, Sheriff, as it was the truth! It's saved many a man, and it always will!"

"Gambler's Folly" • 6 pp.

"Gun Justice" • 6 pp.

Untitled Kid Colt story • 5 pp.

"A Score to Settle" • 2 text pp.

Marvel
Jan 1955
Writer: Uncredited
Pencils: Jack Kelly
Inks: Keller
Cover: Joe Maneely

No CGC copies **Then 10¢ NOW $75**

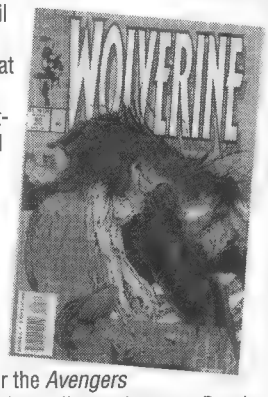
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Hot Wheels		
DC, 1970		
1	45	279
2	30	
3-5	24	
6	30	
House of M		
MARVEL, 2005		
1	5	
1/Quesada	30	
1/DirCut	4	
1/Gatefold	5	
2	3	
2/Dodson	25	
3	6	
➥Hawkeye returns		
3/Cassaday	20	
4	3	
4/Peterson	15	
House of Mystery		
DC, 1951		
1	2000	
2	850	
3	600	
4-5	450	
6-10	350	
11-15	300	
16-25	220	
26-35	170	
36-50	140	
51-61	95	
62	70	
63	85	
64	70	
65	85	
66-69	70	
70	85	
71-75	65	
76	85	
77-79	65	
80-83	54	
84-85	85	
86-99	54	
100	65	
101-116	45	
117-119	35	
120	45	
121-130	28	
131-142	22	
143	175	611
➥J'onn J'onzz starts		
144	75	253
145-155	50	
156	75	
➥1st Robby Reed		
157-159	50	
160	90	313
➥1st S.A Plastic Man		
161	35	
162-171	32	
172	32	112
173	32	
174	50	
175	45	
176-177	24	
178	45	
➥N. Adams art		
179	60	
➥1st Wrightson art		
180-181	25	
182	18	
183	25	
184	18	
185	30	130
186	75	272
➥Wrightson art		
187	20	
188	30	
189-190	20	
191	25	
192	20	
193	25	99
194	30	
195	45	160
➥Wrightson swamp man		
196	20	
197	20	106
198	20	71
199	20	
200	20 ▲	84
201	20	
202	14	60
203	14	
204	20	
205-206	12	
207	40	138
➥Wrightson art		
208	12	
209	10	
210	10	47
211-213	10	
214-220	6	
221	12	80
222	6	
223	6 △	36
224	35 ▽	159
225-226	18	
227	27	
228-229	18	
230-242	5	
243	5	21
244-250	5	
251-253	4	
254	4	59
255-259	4	
260-274	3	
275	3	17
276-298	3	
299	3	14
300	3	15
301-321	3	
House of Secrets		
DC, 1956		
1	1500	
2	550	
3	450	
4	350	
5-7	200	
8	230	
9-12	200	
13-15	125	
16-20	110	
21	85	
22	80	
23	100	
➥1st Mark Merlin		
24-30	80	
31-50	65	
51-60	52	
61	125	
➥1st Eclipso		
62	60	
63-65	50	
66	65	
➥Eclipso cover		
67	40	
68-79	36	
80	45	
81	55	
➥1st Abel		
82-84	20	
85	32	
86	20	
87	45	
➥Wrightson art		
88	40	313
89	40	192
90	40	227
91	40	
92	450	1677
➥1st Swamp Thing		
93-94	25	
95	25	96
96	25	
97	25	152

CBG Trendwatcher

Michael Tierney, Collector's Edition

HEATING UP

"Infinite Crisis" has inspired nearly infinite sales on the cash register, and it hasn't even shipped yet. The lead-in series to this fall's event, such as *OMAC Project* and *Villains United*, have all been hits. And the consumer enthusiasm has spread throughout the rest of the DC line. *Green Lantern* #1 was our top selling book for the year — until ***All-Star Batman and Robin*** #1 shipped. This new Batman comic achieved sales on a level that I hadn't seen in over a decade. All of this growing enthusiasm for DC comics has also translated into back issue sales, with DC selling as well or better than the once-dominant Marvels.



COOLING DOWN

After a lukewarm start, Marvel's *House of M* has finally seen a huge new comics sales surge, which also translated into back issue sales. I'd originally over-ordered on *Astonishing X-Men* #1, but those unsold copies now move briskly at $9 each. Another book that started slow was *New Avengers*. After the *Avengers Finale* fiasco, sales on *New Avengers* #1 were a huge disappointment. But demand rebounded immediately with #2 and have continued to be strong. Those excess *New Avengers* #1 now go quickly at $6 each.

Another Marvel sleeper which has been moving recently is *Wolverine* #80 at $8 each, which has in the background the first appearance of X-23, as a label on a test tube.

Key sales (all unslabbed):

KEY SALES

Amazing Spider-Man #22 GD+ $30
Amazing Spider-Man #100 FN- $40
Amazing Spider-Man #238 (first Hobgoblin) VF $36
Astonishing X-Men #2 NM $18 (2 copies)
Batman #126 VG $36
Batman #143 VF+ $108
Batman #404 NM $22
Classics Illustrated #21 "Famous Mysteries" (7th printing) GD+ $30
Detective Comics #475 VF $38
Fantastic Four #25 GD+ $38
Mystery in Space #65 VG $20
Strange Adventures #62 GD $20
Strange Adventures #108 VG $20
Strange Adventures #121 VG+ $21
Strange Adventures #134 VG+ $19
Superboy #92 VG $49
Superboy #121 FN- $18
Superman #187 VG- $19
Tales of the Unexpected #46 GD $29
T.H.U.N.D.E.R. Agents #1 VG $34
Ultimate X-Men #1 NM $25 (two copies)
Uncanny X-Men #94 VG- $100
Uncanny X-Men #100 NM $80
Uncanny X-Men #266 VF $28
X-Men #74 FN+ $20

HousePicks

WELCOME TO INFINITE CRISIS

The countdown is on! These comics will give you the background you need to know when the Crisis actually begins.

1. ***All-Star Batman and Robin, the Boy Wonder* #1**
2. ***Countdown to Infinite Crisis* #1**
3. ***OMAC Project***
4. ***Villains United***
5. ***Crisis On Infinite Earths***

Michael Tierney *runs* ***Collector's Edition*** *in North Little Rock and* ***The Comic Book Store*** *in Little Rock, Ark. He can be reached at* ***cbsrock@swbell.net*** *or* ***(501) 791-4222****.*

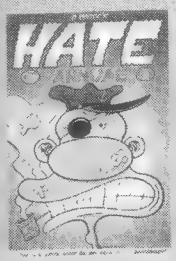
Green - House $

Goes to 50¢ | 75¢ issue | Drops to 50¢; reprints | Circulation is at 184,448

111	112	113	114	115	116	117	118	119	120	121	122	123	124	125
JUN 80	JUL 80	AUG 80	SEP 80	OCT 80	NOV 80	DEC 80	JAN 81	FEB 81	MAR 81	APR 81	MAY 81	JUN 81	JUL 81	AUG 81
NM Price $2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Hate Annual #5

There is a little Buddy Bradley in all of us. Everyone is a little selfish, has specialized knowledge we think no one else has, and think we are great parents (no matter the evidence to the contrary).



FANTAGRAPHICS
WRITER:
PETER BAGGE
ARTIST:
PETER BAGGE
Color = 48 Pgs.
$4.95

In this issue, Buddy sports a whole new bizarre Popeye style. Buddy, who makes fun of anyone's slight difference, expects people to accept his goofy new look without judgment. He and his wife also look at getting out of an apartment into a house (attached to a junkyard).

It's hard to believe this selfish, shortsighted man is a father and responsible for raising a new generation — at least, until meeting fathers who resemble this guy a little too much. Imagine him at a suburban soccer game with his kid; I'm laughing and cringing already.

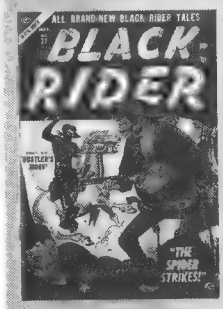
As usual, this issue of *Hate* is funny, insightful, frustrating, and great reading. The Bat Boy serial collected in this issue is great political satire with no particular political point to make: great nonpartisan fun.

★★★½ — **Mike Keeney**

www.fantagraphics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
House of Secrets		
CONTINUED		
98	25	86
99	25	70
100	27	99
101	18	
102	18	67
103	18	
104	18	42
105	18	
106	18	89
107	18	48
108-111	18	
112	18	77
113	10	
114	10	87
115	10	
116	10	52
117-122	10	
123	10	34
124-130	10	
131	10	29
132-138	10	
139	10	48
140	10	31
141	10	
142-154	7	
House of Yang		
CHARLTON, 1975		
1	15	29
2-6	10	
Howard the Duck		
MARVEL, 1976		
1	15	50
2	5	22
3	4	22
3/30¢	20 ▽	42
4	2	
4/30¢	20	
5-11	2	
12	7	29
13	5	23
13/35¢	15	
14	2	
14/35¢	15	
15	2	
15/35¢	15	
16	2	
16/35¢	15	
17	2	
17/35¢	15	
18-32	2	
33	3	
Ann 1	4	18
Howard the Duck		
MARVEL, 2002		
1	4	17
2-6	3	
Howdy Doody		
DELL, 1950		
1	425	
2	185	
3	125	
4-5	100	
6	125	
7-10	75	
11-20	55	
21	40	128
22-30	40	
31-38	36	
H.R. Pufnstuf		
GOLD KEY, 1970		
1	55	209
2-3	40	
4-6	35	
7	25	141
8	25	
Hulk		
MARVEL, 1999		
Continues in Incredible Hulk v2		
1	4	17
1/Sunburst	5	21
1/Gold	4	73
2-7	3	
8	3	31
9-11	3	
Hulk (Mag)		
MARVEL, 1978		
10-15	7	
16	7	23
17-21	7	
22	5	
23	5	16
24-27	5	
Hulk Smash		
MARVEL, 2001		
1	3	
2	3	5
Human Fly		
MARVEL, 1977		
1	3	19
1/35¢	15	
2	2	
2/35¢	15	
3-19	2	
Human Race		
DC, 2005		
1-5	3	
Human Torch		
MARVEL, 1940		
1	32000	
2	7400	
3	4800	
4	3400	
5	4650	
6-7	2100	
8	3400	
9	2100	
10	2750	
11-15	1850	
16-20	1250	
21-30	1025	
31-38	850	
Human Torch		
MARVEL, 1974		
1	9	
2	4	
3-8	3	
Hunter-Killer		
IMAGE, 2004		
0	1	
0/Ltd.	5	
0/Conv	6	
1/Campbell	3	
1/Hairsine	4	
1/Silvestri	5	
2/Silvestri	3	
2/Linsner	4	
3	3	
Hypothetical Lizard		
AVATAR, 2005		
1	4	
1/Wraparound	5	
1/Platinum	12	
1/Tarot	4	
2	4	
2/Wraparound	5	
Idaho		
DELL, 1963		
1	28	
2	18	
3	18	24
4-8	18	
Identity Crisis		
DC, 2004		
1	12	
1/Sketch	225	157
1/DF	15	
2-7	6	
7/DF Morales	15	
7/DF Turner	25	
Identity Disc		
MARVEL, 2004		
1-5	3	
Impact		
E.C., 1955		
1	225	
2	125	
3	90	
4	90	311
5	80	286
Impulse		
DC, 1995		
1	4	13
2	4	
3-5	3	
6-64	2	
65-89	3	
1000000	4	
Ann 1	5	
Ann 2	4	
Incredible Hulk		
MARVEL, 1962		
-1	2	
1	13000	
➥1st Hulk		
2	3500	
3	2000	
4-5	1750	
6	2250	
102	150 ▽	489
103	100	365
104	75	271
105	70 ▽	236
106	50	180
107	50 △	165
108	50	140
109	50	138
110	50 ▽	177
111	50	119
112	50	131
113	40	156
114	40	
115	40	151
116	35 ▽	109
117	35	120
118	35	162
119	35	86
120	35	122
121	35	137
122	55	194
➥Thing vs. Hulk		
123	30	89
124	30	114
125	30	96
126	25	102
127	25	64
128	25	86
129	25	66
130	25	80
131	30	119
132	25	91
133	20	83
134	16 △	63
135	16	55
136	16	
137	20	95
138	20	81
139	20	76
140	20	84
➥Harlan Ellison		
141	20 ▽	260
➥1st Doc Samson		
142	20	92
143	20	109
144	20	71
145	20 △	183
146	20	
147	20	88
148	20	53
149	20	72
150	20	54
151	20	62
152	25	83
153	20	
154	20	70
155	20	53
156	20	59
157-158	20	
159	20	79
160	20	68
161	30	108
162	55	194
➥1st Wendigo		
163	15	55
164	15	
165	15	54
166	15	58
167	15 △	53
168	15	
169	15	59
170	15	44
171	15	88
172	25	88
➥X-Men app.		
173	15	51
174	15	41
175	15	54
176	15	46
177	17	62
178	17	63
179	16	48
180	180 ▽	633
➥Wolverine cameo		
181	750 ▽	2034
➥1st Wolverine story		
181/Ace	5	17
182	100 ▽	309
➥2nd Wolverine		
183	12	45
184	10	
185	10	28
186	10	30
187	10	
188	10	67
189	10	45
190	10 △	30
191	8	51
192	8	33
193	8	49
194	8	26
195	8 ▽	41
196	8 △	41
197	8	51
198	8	36
198/30¢	20	
199	8	33
199/30¢	20	
200	11 ▲	39
200/30¢	30	
201	7	
201/30¢	20	
202	7	39
202/30¢	20	
203	7	28
204-205	7	

RETROVIEW
Black Rider #27 ★★★



"The Spider Strikes!" • 6 pp.
The Spider shoots three men who try to bury him but finally meets his finish in a fire. Or does he?

The final pre-Comics Code issue features a gory story of The Spider, a villain in the Chester Gould tradition. This was less than 12 years after the heroic Spider pulp last hit the stands.

"Rustler's Moon!" • 6 pp.
"The Sheriff's Secret!" • 6 pp.
Untitled Kid Colt story • 5 pp.
"The New Sheriff!" • 2 text pp.

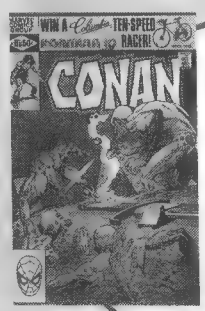
Marvel
Mar 1955
Writer: Uncredited
Penciler: Jack Keller
Inker: Keller
Cover: Joe Maneely

© Marvel

No CGC copies

Then 10c NOW $75

Conan the Barbarian



△ #128

The coming of Kane!

While John Buscema handled the majority of the art for *Conan the Barbarian*, artist Gil Kane was also on hand to produce an issue or two from time to time. Kane's work was as suited to the sword and sorcery format as Buscema's.

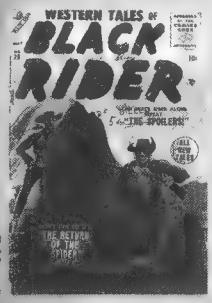
Image © 1981 R.E.H. Properties

Gil Kane art run begins ▼ Goes to 60¢ ▼ Gil Kane art ends ▼ Marc Silvestri art ▼

NM Price	126 SEP 81	127 OCT 81	128 NOV 81	129 DEC 81	130 JAN 82	131 FEB 82	132 MAR 82	133 APR 82	134 MAY 82	135 JUN 82
	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

THE BOTTOM LINE

Western Tales of Black Rider #28 ★★



© Marvel

Marvel
May 1955
Writer: Uncredited
Pencils: John Severin
Inks: Severin
Cover: Joe Maneely

"The Spoilers" • 6 pp.

Black Rider makes a doctor's sacrifice to save a boy worth while, when he outguns a gambler.

In the first post-Comics Code issue, with a slight title change to Western Tales of Black Rider, The Black Rider shows unusual mercy: "Now, just stay nice and quiet, or next time I won't be aiming for your gun-hands!"

"The Return of the Spider" • 6 pp.

"Death Leaves a Card!" • 6 pp.

"The Brothers!" • 5 pp.

"Mesa by Moonlight" • 2 text pp.

No CGC copies

Then 10c NOW $75

House - Iron $

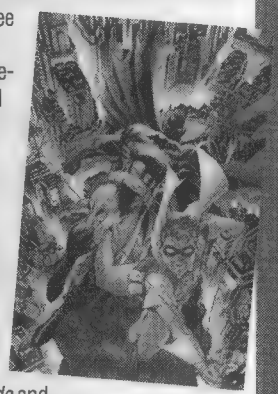
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Inhumans MARVEL, 1975		
1	8	32
2-4	4	
4/30¢	7	55
5	4	
6	3	
6/30¢	20	
7-9	3	
10	3	11
11	3	
11/35¢	15	
12	3	
12/35¢	15	
Special 1	4	
Intimates DC, 2005		
1-9	3	
Invaders MARVEL, 1975		
1	18 ▲	63
2	10	39
3-4	6	
5	5	19
6	5	
6/30¢	20	
7	5	29
7/30¢	20	
8-9	5	
10-12	4	
13	4	19
14-16	4	
17	4	18
17/35¢	7	
18	4	21
18/35¢	7	
19	4	
19/35¢	7	
20	5	
20/35¢	10	
21	3	
21/35¢	6	
22	4	19
23-25	4	
26	4	18
27	4	19
28-29	4	
30	4	21
31	3	
32	3	31
33	4	
34	3	
35	3	20
36-40	3	
41	4	
Ann 1	12	83
Invincible IMAGE, 2003		
0	1	
1	15	
2-4	10	
5-11	7	
12-15	5	
16-24	3	
Iron Fist MARVEL, 1975		
1	35 ▽	139
2	12	35
3	10	38
4	8	29
4/30¢	20	
5	8	32
5/30¢	20	191
6	8	41
6/30¢	20	
7	8	45
8	8	47
9	8	49
10	8	41
11	8	44
12	8	44
13	8	39
13/35¢	10	
14 ➥1st Sabretooth	80 ▽	284
14/35¢	150	
15 ➥X-Men app.	27 △	91
15/35¢	75	
Iron Ghost IMAGE, 2005		
1-2	3	
Ironjaw ATLAS-SEABOARD, 1975		
1	9	16
2	6	22
3	6	
4	8	35

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
206	7	31
207	7	
208	7	28
209	7	
210	7	20
211	7	33
212	7	
212/35¢	15	
213	7	
213/35¢	15	
214	7	27
214/35¢	15	
215	7	
215/35¢	15	
216	7	
216/35¢	15	
217-218	7	
219-222	5	
223	5	19
224	5	22
225-230	5	
231	5	18
232	5	
233	5 △	22
234	5	
235	5	35
236-240	5	
241-248	4	
249	4	15
250	7 △	28
251-285	3	
286	4	
287-295	3	
296	5	
297	4	
298-299	3	
300	4	
301-302	3	
303	3	13
304-313	3	
314	3	16
315-319	3	
320-323	2	
324	5	22
325	3	
326	4	
327-328	3	
329	2	
330 ➥1st McFarlane	5	19
331	5	22
332-334	5	
335	2	
336-339	3	
340 ➥vs. Wolverine	14 ▲	41
341	4	14
342-349	2	
350 ➥1st Dale Keown	5	18
351-371	2	
372	3	12
373	2	13
374-375	2	
376	2	12
377	3	12
378	3	
379	2	11
380-384	2	
385	4	12
386	3	
387-391	2	
392	3	
393	4	11
394	3	
395-399	2	
400	3	
401-417	2	
418	2	13
418/Variant	3	
419	2	
420	2	4
421-425	2	
425/Variant	4	
426-448	2	
449	8	18
450	5	
451-474	2	
Ann 1	115 ▽	408
Ann 2	40	125
Ann 3	25	96
Ann 4	25	189
Ann 5	9	36
Ann 6	7 ▽	25
Ann 7	9	47
Ann 8	5	19
Ann 9	3	
Ann 10	4	15
Ann 11	3	10
Ann 12-19	3	
Ann 20	4	
Ann '97-98	3	
Ashcan 1	1	
Incredible Hulk MARVEL, 1999 Cont'd from Hulk		
12-20	3	
21-24	2	
25	3	25
26-33	2	
34 ➥Bruce Jones starts	13 △	34
35	6	21
36	5	15
37	5	14
38	5	12
39	4	13
40	4	10
41	4	
42-44	3	
45	3 ▽	11
46	3	
47-49	2	
50	5	12
51	4	14
52	3	
53	3	10
54	3	9
55-63	2	
64	3	9
65-66	2	
67-72	3	
73-74	2	
75-76	4	
77-84	3	
Ann 1999	5	
Ann 2000	4	
Ann 2001	3	
Incredible Hulk vs. Venom MARVEL, 1994		
1	3	14
Incredible Mr. Limpet DELL, 1964		
1	25	66
Incredibles DARK HORSE, 2004		
1-4	3	
Infinity, Inc. DC, 1984		
1	3	
2-10	2	
11-13	1	
14 ➥McFarlane starts	4	8
15-37	3	
38-45	1	
46	2	
47-49	1	
50	3	
51-52	1	
53	2	
Ann 1-2	3	
Special 1	2	

CBG Trendwatcher

J.C. Glindmyer, Earthworld Comics

HEATING UP



For new comics sales in June, ***All-Star Batman & Robin*** met our sales expectations. *Angel* #1 sold out in three days. *Serenity* sold well, with many non-comics readers looking for their Joss Whedon fix. *House of M*'s strong sales spilled into some of the mini-series: *Spider-Man, Fantastic Four,* and *Iron Man.* The one surprise crossover sale was *Hulk*, which sold out quickly. After a long dry spell, Image finally has a hit book with *Girls.* Many customers are passing on the Alias titles despite the 75¢ intro price. (New comics companies, take note: During a launch, perhaps the best thing *not* to do is release a dozen titles at a time. Give yourself some time to grow.)

The *Superman* titles have picked up drawamtically, thanks to *The OMAC Project* crossovers. *Prelude* and *Countdown to Infinite Crisis* continue to sell a few copies every week. It helps having all issues of *Villains United, OMAC Project, Rann-Thanagar,* and *Day of Vengeance* available for customers. *Day of Vengeance* and *Rann-Thanagar* are moving a little more slowly; the titles feature C-List heroes or ones that have limited appeal (Adam Strange, L.E.G.I.O.N., Detective Chimp, Ragman, and Blue Devil).

House Picks

Infinite Crisis

New readers looking to board DC's Infinite Crisis train can get some great backgrounders with these comics and trade paperbacks:

1. ***Crisis On Infinite Earths***
2. ***Zero Hour***
3. ***Kingdom Come***
4. ***The Kingdom***
5. ***JLA Tower of Babel***

Other positive trends included Mike Mignola's *Hellboy: The Island* and Kurt Busiek's *Astro City*, both of which are creator-driven titles featuring fan favorites. *Neverwhere* also sold well due to creator Neil Gaiman's loyal following.

COOLING DOWN

Negative trends included the inability of many of Marvel's new series to click, either because they feature characters that no longer have an audience (Hercules, Nightcrawler, Ororo) or do not resonate to readers (*Amazing Fantasy, Gravity, Machine Teen*).

J.C. Glindmyer is the manager of ***Earthworld Comics*** *in Albany, N.Y., which can be reached at* ***(518) 459-2400*** *or at* ***www.earthworldcomics.com.***

John Buscema art

Alfredo Alcala art

John Buscema returns

Circulation is at 206,434

	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
	JUL 82	AUG 82	SEP 82	OCT 82	NOV 82	DEC 82	JAN 83	FEB 83	MAR 83	APR 83	MAY 83	JUN 83	JUL 83	AUG 83	SEP 83
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Hopalong Cassidy Rides Again

How do you celebrate 101 years of Hopalong Cassidy? Jerry Rosenthal and Dan Blasius wrote a new novel. *Hopalong Cassidy Rides Again* is an adventure full of the things that made Hoppy fans happy: Hopalong Cassidy. Lucky. California Carlson. Hangings. Murder. Cattle rustling. And romance. Yep, for the first time, Hopalong and Lucky are roped by ladies who won't let go.

SAGEBRUSH
WRITERS:
DAN BLASIUS, JERRY ROSENTHAL
216 Pgs.
$29.95

Rosenthal and Blasius have captured the essence of Hoppy in this tribute novel. In a plot based on an unfilmed movie script, the characters many of us grew up with live again. Hoppy, Lucky, and California are summoned by Hoppy's brother Buddy to help rid the valley of a varmint named Mase Haskell. Along the way, Hoppy dons a marshal's badge, courts Sara, and escapes from a roaring underground river flood.

Put on a Stetson, pour a glass of milk, turn on any Hoppy film for background, and turn these pages. Hopalong Cassidy does live again.

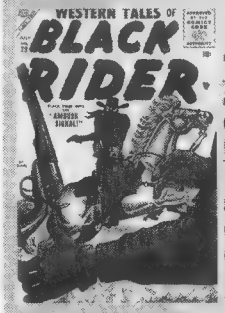
★★★ — **Tim Lasiuta**

www.hopalongcassidy.com
ISBN: 0-9766557-0-5

Iron Man
MARVEL, 1968

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	250 ▲	926
2	60 △	198
3	60	177
4	60	193
5	55	200
6	50	144
7	50	173
8	40	144
9	90	182
10	42	151
11	35	127
12	35	118
13	27	79
14	27	119
15	27	82
16	27	144
17	27	96
18	25	75
19	25	91
20	25	104
21	20	82
22	20	64
23	20	65
24-25	20	
26	20	69
27	20	70
28	20 ▽	73
29	20	
30	20	51
31	15	
32	15	66
33-34	15	
35	15	69
36	15	62
37	15	64
38	15	
39	15	70
40	15	49
41	12	
42	12 △	53
43	35	144
➥1st Guardsman		
44	12	
45	15	54
46	15	59
47	35	131
➥Barry Smith art		
48-49	12	
50	12	44
51	17	55
52	10	
53	10	61
54	16	
55	110 ▽	443
➥1st Thanos		
56	15	53
➥Starlin art		
57-59	15	
60	15	70
61	15	
62	15	71
63-65	15	
66	15	69
67	15	39
68-72	10	
73	10	31
74	10	40
75	10	30
76	10	54
77	10	30
78-79	10	
80	10	33
81	10	36
82	10	22
83	10	
84	10	35
85	10	24
85/30¢	20	
86	10	42
86/30¢	20	
87	10	
87/30¢	20	105
88	10	34
88/30¢	20	
89	10	34
89/30¢	20	
90-91	10	
92	10	19
93	10 △	28
94	10	35
95	10	24
96	10	29
97	10	39
98	8	32
99	8	30
99/35¢	15	
100	12	47
100/35¢	18	
101	7	
101/35¢	12	
102	7	
102/35¢	12	
103	7	
103/35¢	12	
104	7	47
105	7	32
106-108	7	
109	7	35
110-113	7	
114	7	19
115-122	7	
123	7	18
124-125	7	
126	7	20
127	7	
128	7	33
➥Alcoholism issue		
129	7	24
130-149	5	
150	7	22
151-153	5	
154	7	17
155	5	
156	5	19
157-159	5	
160	7	
161-170	5	
171-181	3	
182	4	
183-185	3	
186	4	
187-191	3	
192	4	
193-195	3	
196	3	16
197-200	3	
201-224	2	
225-232	3	
233	2	17
234	2	
235	2	17
236-237	2	
238	2	17
239-243	2	
244	3	
245-250	2	
251-257	1	
258-280	2	
281-282	3	
283-284	2	
285-287	1	
288	3	
289	1	
290	4	
291-299	1	
300	3	
300/Variant	4	
301-304	1	
305-310	2	
310/Collector's	3	
311-316	2	
317	3	
318-324	2	
325	3	

RETROVIEW
Western Tales of Black Rider #29 ★★½



"Ambush Signal!" • 6 pp.
A phony Wells Fargo representative can't prevent Black Rider from making a gang see fireworks.

Black Rider figures out how to avoid being fooled by an outlaw's clever use of an invention few have ever seen — the flare.

"Makunda" • 6 pp.
"The Blasters!" • 6 pp.
"He Rides for Revenge!" • 5 pp.
"The Old-Timer" • 2 text pp.

Marvel
Jul 1955
Writer: Uncredited
Pencils: Hy Rosen
Inks: Rosen
Cover: Joe Maneely

© Marvel

No CGC copies

Then 10c NOW $75

Iron Man
MARVEL, 1996
Heroes Reborn

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	3	
1/Variant	3	
2-11	2	
12	4	
13	3	

Iron Man
MARVEL, 1998

1	4	
1/Variant	4	
2	2	
2/Variant	3	
3-12	2	
13	3	
14-45	2	
46	4	
47-49	2	
50	3	
51-66	2	
67-83	3	
84	8	
➥Disassemble		
85	5	
86-89	3	
Ann '98-00	4	
Ann 2001	3	

Iron Man
MARVEL, 2004

1	4	
2-3	3	

Iron Man & Sub-Mariner
MARVEL, 1968

1	100 ▽	364

Iron Man: House of M
MARVEL, 2005

1	3	

I Spy
GOLD KEY, 1966

1	55	1005
2	40	
3-4	33	
5	33	158
6	33	
326-332	2	
Ann 1	27	133
Ann 2	20	89
Ann 3	10	39
Ann 4	4	
Ann 5-15	3	
Ashcan 1	2	

Jackpot Comics
ARCHIE, 1941

1	3000	
2	1250	
3	1000	
4	3850	
➥Archie starts		
5	1600	
6	800	
7-8	450	
9	450	1585

Jamboree Comics
ROUND, 1946

1	70	215
2	35	120
3	35	

Jingle Jangle Comics
EASTERN COLOR, 1943

1	225	
2	200	
3	175	
4	150	
5-6	125	
7-9	100	
10-12	80	
13-15	75	
16-18	60	
19	50	67
20-25	50	
26-29	45	
30-35	40	
36-39	35	
40-42	30	

JLA
DC, 1997

1	6	19
2	4	13
3	4	11
4	4	
5	4	14
6	4	
7-15	3	
16-40	2	
41	3	
42-49	2	
50	4	
51-74	2	
75	4	
76-99	2	
100	4	
101-106	2	
➥Post ID Crisis		
107-108	5	
➥Post ID Crisis		
109-116	2	
1000000	4	
Ann 1	6	
Ann 2	5	
Ann 3	4	
Giant 1-3	5	

JLA/Avengers
MARVEL, 2003
Also see Avengers/JLA

1	7	13
3	6	
3/2nd	7	

JLA: Classified
DC, 2005

1	5	
2-9	3	

Joe Palooka
HARVEY, 1945

1	240	
2	160	
3-4	90	
5	135	
➥Simon/Kirby issue		
6-7	95	
8-10	75	
11-14	55	
15	75	
➥Humphrey origin		
16-20	55	
21-30	44	
31-44	38	
45-51	32	
52-59	28	
60	28	121
61	26	
62	42	
63-80	26	
81-115	24	
116-118	34	

John Carter, Warlord of Mars
MARVEL, 1977

1	8 ▽	20
1/35¢	15	
2	4	
2/35¢	8	
3	3	
3/35¢	8	
4	3	
4/35¢	8	
5	3	
5/35¢	8	
6-28	3	
Ann 1-3	2	

△ #154

Assistant Editor's alphabet

Marvel comics cover-dated January 1984 were part of "Assistant Editor's Month," when Marvel's editors were busy attending a convention. *Conan* #154 featured "The Man Bats of Ur-Xanarrh!" with art by Gary Kwapisz. Quite a mouthful for fans.

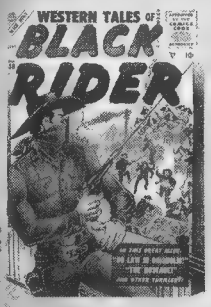
Image © 1984 R.E.H. Properties

Asst. Editor's Month

Circulation is at 205,751

	151	152	153	154	155	156	157	158	159	160
	OCT 83	NOV 83	DEC 83	JAN 84	FEB 84	MAR 84	APR 84	MAY 84	JUN 84	JUL 84
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Western Tales of Black Rider #30 ★★★★



© Marvel

"No Law in Chisholm" • 6 pp.

A sheriff's fast-shooting daughter returns to town disguised as a man to rescue her elderly father, giving new meaning to the term "drag or draw!"

Linda Robie needs only a little help from Black Rider to prove she's more than a match for a gang of gun-slingers.

Definitely a four-star issue...

Marvel
Sep 1955
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Joe Maneely

"The Vanishing Herd!" • 6 pp.
"The Hostage!" • 6 pp.
"The Desperado" • 5 pp.
"The Tenderfoot" • 2 text pp.

No CGC copies

Then 10¢ NOW $75

Johnny Thunder
DC, 1973

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	12	31
2-3	8	

Joker
DC, 1975

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	16 ▲	51
2	12 ▽	26
3	8	
4	8	24
5	8	
6	7	
7	7	47
8	7	
9	7	30

Jonah Hex
DC, 1977

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	28 ▲	105
2	10	36
3-4	7	
5	7	27
6	6	35
7	7	37
8	7	34
9-10	5	
11-20	4	
21-22	3	
23	3	31
24-92	3	

Journey into Mystery
MARVEL, 1952

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
-1	2	
1	3100	
2	950	
3-4	700	
5	800	
6-9	450	
10	450	19
11	450	
12	350	25
13-17	350	
18	350	24
19-22	350	
23-32	225	
33	250	
34-40	225	
41-49	200	
50	160	
51-61	155	
62	250	
63-71	145	
72	140	
73	200	
74-81	140	
82	160	
83	4500	
➥1st Thor		
83/Golden	60 ▽	238
84	725	
85	450	
86	400	
87	600	3145
88	250	
89	300	
90	150	
91-92	130	
93	160	
94-95	130	
96	130	1562
97	325	1632
98	120	
99	105	
100	115	
101	150	1338
102-104	75	
105	75	800
106	75	1116
107-108	75	
109	90	
110-111	75	
112	210	3751
➥Thor vs. Hulk		
113	75	995
114	75	
115	90	
116	75	
117	70	706
118	70	937
119-120	70	
121	70	265
122	70	1118
123	70	
124	70	237
125	70	
503-521	2	
Ann 1	150	1179

Journey into Mystery
MARVEL, 1972

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	17 △	69
2-3	7	
4-5	6	
6-19	5	

JSA
DC, 1999

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	5 ▽	20
2-36	3	
37	4	
38-49	3	
50	4	
51-57	3	
58	4	
59-66	3	
67	7	
➥Identity Crisis tie		
68	5	
69-70	4	
71	3	
72	4	
73	5	
➥Inf. Crisis tie		
74	4	
➥Inf. Crisis tie		
Ann 1	5	

JSA: Classified
DC, 2005

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	3	

Judo Girl
ALIAS, 2005

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
0/Conv	8	
1/Balan	4	
1/Taylor	3	
2/Balan	4	
2/Taylor	3	
3/Balan	4	
3/Taylor	3	

Jungle Action
MARVEL, 1972

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	15 △	48
2-4	7	
5	35	123
➥Black Panther begins		
6	12	76
7	8	
8	15	55
9	7	
10-12	6	
13	6	25
14	6	30
15-16	6	
17-21	5	
21/30¢	20	
22	5	
22/30¢	20	
23-24	5	

Jungle Comics
FICTION HOUSE, 1940

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	4000	
2	1500	
3-4	1250	
5	1500	
6	650	
7	600	
8-10	545	
11-15	475	
16-20	425	
21-25	370	
26-30	340	
31-35	290	
36-40	250	
41-50	215	
51-60	200	
61-70	180	
71-80	165	
81-90	150	
91-97	140	
98	210	
99-100	140	
101-108	130	
109	130	307
110	130	
111-130	125	
131-150	115	
151-163	100	

Jungle Jim
STANDARD, 1949

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
11	60	
12-13	40	
14	40	95
15	40	
16-20	35	

Justice League
DC, 1987

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	5	
2	3	
3	3	32
3/Ltd	10	54
4	3	
5-6	2	
Ann 1	3	

Justice League Adventures
DC, 2002

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	3	15
2-34	2	

Justice League America
DC, 1989

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
0-50	2	
51-68	1	
69	3	25
70-99	2	
100	3	
100/Variant	4	
101-113	2	
Ann 4-8	3	
Ann 9	4	
Ann 10	3	
Special 1	2	
Special 2	3	

Justice League Elite
DC, 2004

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	4	
2-11	3	

Justice League of America
DC, 1960

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	5000	
2	1250	
3	1000	
4	700	
5	600	
6-8	400	
9	1000	3888
➥JLA origin		
10	400	
11-15	250	
16-20	225	
21	350	
➥Earth-2 visit		
22	325	
23-30	150	
31	100	658
32	90	235
33	90	
34	75	291
35-36	75	
37	125	381
➥Supes vs. Cap Mrv.		
38	125	495
39	125	
40	75	
41	75	266
42-44	60	
45	60	339
➥1st SA Sandman		
46	110	
➥JSA app.		
47	95	336
48	140 ▽	411
➥Giant issue		
49	60	
50	60	216
51-52	60	
53	55	203
54	55	237
55	115	426
➥JSA team-up		
56	100	350
➥JSA team-up		
57-59	55	
60	55	208
61	55	178
62	55	
63	45	143
64	45	183
65	45	129
66	45	210
67	60	
➥Giant		
68	50 ▽	155
69	45	112
70	45	256
71	45	
72	45	227
➥Giant		
73-77	35	
78	35	126
79	35	
80	35	127
81	35	
82	45	152
➥G.A. Batman app.		
83-84	30	
85	40	136
➥Giant		

Comics Archaeology

Warehouse find yields 1 million comics

A warehouse find of one million comics (1977-81) was recently purchased by Neat Stuff Collectibles, New York. The comics, graded at Very Fine to Mint, were from an original comics distributors stock of titles between 1977 and 1981. "The stock is complete and intact," said Neat Stuff Sales Manager Ross Koondel.

"They're still in the bundles and it looks like they're complete between 1977 and 1881 ... I say 'probably' because there's so much it isn't possible for us to inspect it all before storing it."

The first straps that were cut yielded pile of 1,500 copies of ***Uncanny X-Men*** #104.

"When was the last time someone came across something like this?" Koondel said. "That's the most exciting about it ... When you add up all the $5, $10, and $15 comics, it's an astronomical value."

Koondel estimated that 80% of the comics are Marvel titles, followed by DC Giant Size issues. The find includes Archie, Harvey, and any comics title distributed between 1977 and 1981. It also includes a large number of comics from smaller publishers, highlighted by late Bronze Age Whitmans, Koondel said. "The titles in this collection were produced just as the company was phasing out of comics," he said.

The entire lot is available from Neat Stuff. "There are up to one million comics," Koondel said. "We'll deduct 200,000 because they're housed in original distributor pallets, meaning the top and bottom books are probably damaged. But the inside has at least a VF average, and many books are mint."

The collection is available as a lot. Interested collectors or buyers can contact Neat Stuff Sales Manager Ross Koondel at (800) 370-3315, (267)-566-2046, or **RossKoondel@yahoo.com**.

Ernie Chan cover

Kaluta cover

Circulation is at 176,397

Goes to 65¢

James Owsley writing begins

161	162	163	164	165	166	167	168	169	170	171	172	173	174	175
AUG 84	SEP 84	OCT 84	NOV 84	DEC 84	JAN 85	FEB 85	MAR 85	APR 85	MAY 85	JUN 85	JUL 85	AUG 85	SEP 85	OCT 85
NM Price $2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

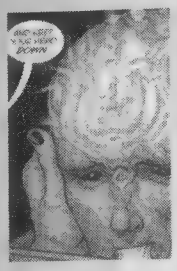
PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

The Human Race #1

While not the most original concept for a story you'll ever read, it is one that just about everyone will relate to in some sense — and sometimes that alone is enough to make a comic work. This is a story about coming of age and not fitting in: something that almost every reader of comics knows something about.



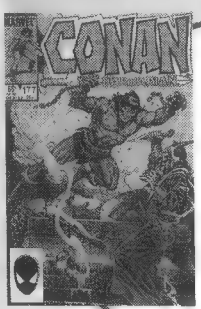
DC
WRITER:
BEN RAAB
ARTIST:
JUSTINIANO
Color • 32 Pgs.
$2.99

Super-smart Ulysses wakes up on the morning of his high-school graduation a changed person. But, unlike the changes most high-school graduates face (like moving away to college or going into the full-time work force), Ulysses has transformed into a hyper-evolved being and he's scared to death. On the run, he becomes the target for two different groups. As they clash, he has to decide whether to trust the ancient secret society that has promised to help him regain his humanity and save the human race from the evil being that will kill to get to him.

While the story is compelling, the highlight of this issue is Justiniano's hyper-detailed art that makes the Giger-esque characters come to life.

★★½ — Ian M. Feller

www.dccomics.com



△ #177

CONAN

Another muck monster

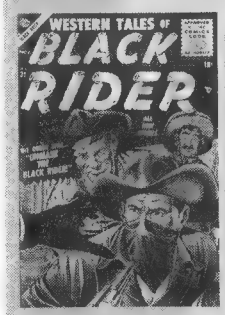
While at sea in #177, Conan and his companions met what appeared to be a sea demon composed of various aquatic flora. In reality, it was their old companion Kiev, who had been thought dead but, obviously, got better. Later in the issue, the group met zombies.

image © 1985 R.E.H. Properties

THE BOTTOM LINE

	Fights zombies			Goes to 75¢		Circulation is at 151,351				
NM	176 NOV 85	177 DEC 85	178 JAN 86	179 FEB 86	180 MAR 86	181 APR 86	182 MAY 86	183 JUN 86	184 JUL 86	185 AUG 86
Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

RETROVIEW
Western Tales of Black Rider #31 ★★★½



"Unmask the Black Rider!" • 6 pp.

Slasher Slade tries playing the game of hostage with Black Rider, but alter ego Doc Masters is too clever for the outlaw.

Outlaws try to pin Black Rider's identity on Doc Masters because their horseshoe tracks are identical, but Black Rider's fast thinking saves his secret.

Marvel
Nov 1955
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Syd Shores

"The Crisis" • 6 pp.
"The Silver Bullet" • 6 pp.
"The Fastest Draw" • 5 pp.
"Payroll Peril" • 2 text pp.

© Marvel

No CGC copies **Then 10¢ NOW $75**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Justice League of America CONTINUED		
86	25	
87	25	91
88	25	
89	25	93
90	25	
91	35	145
92	32	131
93 ➥Giant	25	
94 ➥Sandman origin	60	226
95	20	139
96	20	71
97	20	71
98	20	91
99	20	
100	65	241
101-102	20	
103	20	67
104-106	20	
107	25	81
108	25	76
109	20	
110	25	
111	25	118
112-113	25	
114	25	127
115	25	
116	25	89
117-119	15	
120	15	40
121-123	15	
124	15	53
125	15	
126-131	10	
132	10	17
133-135	10	
136	10	48
137	20	72
138	7	30
139	7	
140	7	28
141-146	7	
147	7	30
148-150	7	
151	5	28
152	5	25
153	5	
154	5	25
155-156	5	
157	5	39
158	5	
159	5	35
160-192	5	
193	5	16
194-199	5	
200	7	25
201	3	
202	3	12
203-260	3	
261	4	
Ann 1	5	
Ann 2-3	4	

Kabuki
MARVEL, 2004

1	4	
1/Variant	5	
2-4	3	
4/Hughes	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Kamandi Last Boy on Earth DC, 1972		
1	20 △	73
2	15	
3	10	45
4	8	38
5	8	32
6-8	8	
9	8	43
10	8	43
11	7	
12	7	31
13-14	7	
15	7	29
16-17	7	
18	7	32
19	7	
20	6	
21	6	22
22	6	
23	6	36
24-25	6	
26	6	40
27	6	37
28	6	
29	6 ▽	31
30	6	35
31	6	25
32	6	37
33-34	6	
35	6	37
36	6	30
37	6	
38	6	17
39-40	5	
41-54	4	
55-58	3	
59	4	

Karas
DARK HORSE, 2005

1	3	

Karate Kid
DC, 1976

1	12	46
2-3	7	
4-15	5	

Karney
IDEA & DESIGN WORKS, 2005

1-3	4	

Ka-Zar
MARVEL, 1970

1	35	125
2-3	15	

Ka-Zar
MARVEL, 1974

1	17	59
2	7	24
3-7	5	
8-11	3	
12	3	35
13-14	3	
15	3	19
15/30¢	20	
16	3	
16/30¢	20	
17	3	
17/30¢	20	
18-20	3	

Ka-Zar the Savage
MARVEL, 1981

1	5	21
2-34	2	

Ken Maynard Western
FAWCETT, 1950

1	375	
2	265	
3	185	
4	165	
5	165	171
6-8	150	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Kerry Drake Detective Cases LIFE'S ROMANCES, 1944		
1	150	
2	115	
3	95	
4-5	85	
6-8	65	
9-10	80	
11	50	
12	50	81
13-15	50	
16-20	42	
21-30	38	
31-33	32	

Kid Colt Outlaw
MARVEL, 1948

1	665	
2	335	
3-5	250	
6-10	175	
11	225	
12-20	150	
21-30	105	
31-40	90	
41-50	80	
51-60	65	
61-70	48	
71-100	40	
101-110	28	
111-120	18	
121-130	14	
131-137	10	
138	10	69
139	10	
140-170	5	
171-200	4	
201-205	3	
205/30¢	20	
206-219	3	
219/35¢	15	
220	3	
220/35¢	15	
221-229	3	

Kid Eternity
QUALITY, 1946

1	560	981
2	290	
3	250	
4-5	175	
6-10	135	
11-18	105	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Killraven MARVEL, 2001		
1	3	10

King Conan
MARVEL, 1980

1	5	21
2-10	2	
11-19	1	

Kingdom
DC, 1999

1-2	3	

Kingdom Come
DC, 1996

1-3	5	
4	5	18

King Kong
GOLD KEY, 1968

1	12	

Kobra
DC, 1976

1	9	29
2-7	3	

Kolchak: Tales of the Night Stalker
MOONSTONE, 2004

1-6	4	
1-6/B covers	4	

Kong the Untamed
DC, 1975

1	9	30
2-5	3	

Korak, Son of Tarzan
GOLD KEY, 1964

1	65	
2-5	45	
6-11	30	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
12-18	25	
19-37	20	
38-45	17	
46	17	66
47-51	15	
52-59	10	

Kull and the Barbarians
MARVEL, 1975

1	16	58
2	4	38
3	5	

Kull the Conqueror
MARVEL, 1971

1	20 ▽	75
2	12	40
3	8	24
4	8	38
5	7	36
6-7	5	
8	5	28
9	5	51
10	5	

Kull the Conqueror
MARVEL, 1982

1	5	
2	3	

Kull the Destroyer
MARVEL, 1973

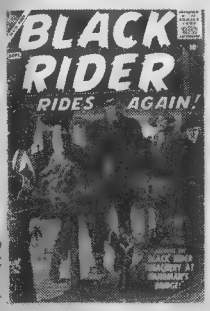
11-13	2	
14	2	28
15-16	2	
16/30¢	20	
17-21	2	
21/35¢	15	
22	2	
22/35¢	15	
23	2	
23/35¢	15	
24-29	2	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

Black Rider Rides Again #1 ★★★



© Marvel

Marvel
Sep 1957
Writer: Uncredited
Pencils: Jack Kirby, Bob Powell
Inks: Kirby, Powell
Cover: John Severin

"The Legend of the Black Rider" • 7 pp.

The lead story retells how Doc Masters became Black Rider and shares his secret with young Bobby Lathrop.

The title is Black Rider Rides Again! — but the Atlas implosion did what hundreds of outlaws couldn't do and ended the Black Rider's run.

"Duel at Dawn!" • 6 pp.
"Treachery at Hangman's Bridge!" • 6 pp.
"The Empty Saddle!" • 5 pp.
"The Race" • 2 text pp.

No CGC copies

Then 10¢ NOW $70

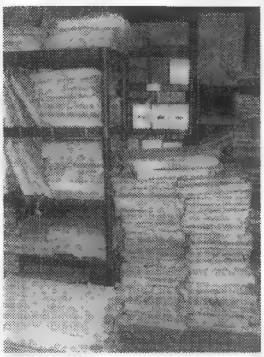
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Lackluster World		
GEN: ERIC PUBLISHING, 2005		
1-3	4	
Lancelot Link, Secret Chimp		
GOLD KEY, 1971		
1	30	102
2	17	
3-8	10	
Land of the Giants		
GOLD KEY, 1968		
1	30	112
2	18	
3-5	15	
Last Hero Standing		
MARVEL, 2005		
1-5	3	
Leading Comics		
DC, 1941		
1	3500	
2	1100	
3	850	
4-5	675	
6-9	580	
10	580	1100
11-15	440	
16-22	70	
23	110	
24-30	55	
31-41	40	
League of Extraordinary Gentlemen		
DC, 1999		
Alan Moore series		
1	8	28
1/DF	8	
2	5	
3-5	4	
5/Recall	55	226
6	4	
League of Extraordinary Gentlemen		
AMERICA'S BEST, 2002		
1-6	4	
Legend		
DC, 2005		
1-3	6	
Legend of Isis		
ALIAS, 2005		
1	4	
1/B cover	3	
1/C cover	4	
2	3	
2/B cover	4	
Legion of Monsters		
MARVEL		
1	35	124
Legion of Super-Heroes		
DC, 1973		
1	15	52
2	8	
3	7	14
4	7	24
Legion of Super-Heroes		
DC, 1980		
259	4	
260-270	3	
271-284	2	
285	3	
286-296	2	
297	3	
298-309	2	
310	3	
311-313	2	
Ann 1	3	
Ann 2-3	2	
Legion of Super-Heroes		
DC, 1984		
1	5	
2-5	4	
6-36	2	
37	5	
38	5	14
39-63	2	
Ann 1-4	3	
Legion of Super-Heroes		
DC, 1989		
0	2	
1	3	
2-37	2	
38	3	
39-49	2	
50	4	
51-53	2	
54	3	
55-99	2	
100	6	
101-108	2	
109-123	3	
1000000	4	
Ann 1	5	
Ann 2-6	4	
Ann 7	3	
Legion of Super-Heroes		
DC, 2005		
1	4	
2-7	3	
Leonardo Teenage Mutant Ninja Turtle		
MIRAGE, 1986		
1	4	16
The Lexian Chronicles: Full Circle		
APCOMICS, 2005		
1/Preview	5	
1	4	
Lex Luthor: Man of Steel		
DC, 2005		
1-3	3	
Liberty Comics		
GREEN, 1945		
5-9	125	
10	90	
11	90	215
12-15	90	
Limited Collectors' Edition		
DC, 1973		
C-20	32	
C-21	16	
C-22	14	
C-23	16	
C-24	26	
C-25	28	
➥Batman		
C-27	16	
C-29	10	
C-31	15	
C-32	10	
C-33	16	
C-34	12	
C-35	10	
C-36	16	
C-37	20	
➥Batman		
C-38-C-39	10	
C-40	12	
C-41-C-43	10	
C-44	12	
C-45-C-47	10	
C-48	12	
C-49-C-50	10	
C-51	12	
C-52	10	
C-57-C-59	14	
Lions, Tigers & Bears		
IMAGE, 2005		
1-3	3	
Little Audrey		
HARVEY, 1945		
25	125	
26-29	75	
30-40	50	
41	40	149
42-53	40	
Little Dot's Uncles and Aunts		
HARVEY, 1961		
1	70	
2	42	138
3	42	
4-5	36	
6-10	28	
11-35	22	
36-52	14	
Little Lulu		
DELL, 1948		
1	600	
2	300	
3	225	
4-5	200	
6-10	165	
11-20	125	
21-30	105	
31-38	90	
39	125	
40	90	
41-50	70	
51-60	60	
61-70	55	
71-80	45	
81-90	40	
91-99	35	
100	50	
101-120	30	
121-140	28	
141-160	25	
161-164	20	
165	70	148
➥...in Paris		
166	70	
➥Christmas Diary		
167-180	20	
181-200	15	
201-220	9	
221-240	6	
241-250	4	
251-257	3	
258-259	12	
260	325	
➥Sold only in packs		
261	45	
➥Sold only in packs		
262-265	12	
➥Sold only in packs		
266-268	15	
➥Sold only in packs		
Little Star		
ONI, 2005		
1-2	3	

Comics Archaeology

Classic find by Neat Stuff

In addition to its recent purchase of one million comics (see page 169), Neat Stuff Collectibles recently announced a major find from a private seller — a near-complete run of printings plates and art from **1960s Gilberton *Classics Illustrated***, including the art from 32 complete *Classics Junior* and other special issues.

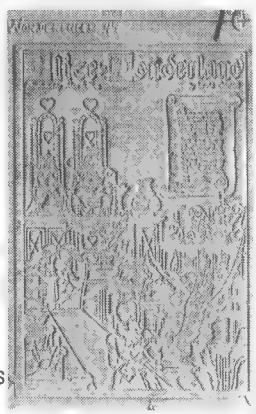
The collection includes the original soft plastic offset printing plates of 238 complete comics, which translates to 7,000-8,000 pages of art.



"This collection includes about 5,000 *Classics Illustrated* from the late 1960s and early 1970s," Neat Stuff Sales Manager Ross Koondel said. "We'd guess that in the waning days of Gilberton, which was publishing *Classics Illustrated*, the distributors couldn't make enough money at the 25¢ cover price and they returned unopened cases of new *Classics* to Gilberton ... The company probably shut its doors for good shortly after, leaving all its publishing legacy behind."

The assortment is believed to be the largest collection of *Classics Illustrated* art found to date.

Of particular interest are the printer plates, which have occasionally turned up one at a time from private sellers. Rarely has such a complete run from an entire line been found.



Aside from the plates, art, and comics, the assortment includes 500 plastic unused rack pack bags and a multi-pack rack stocked with a few three-packs.

The *Classics Illustrated* plates and art were on display at the Neat Stuff booth at the San Diego comics convention. The collection is available as an entire lot or in sections. Interested collectors or buyers can contact Neat Stuff Sales Manager Ross Koondel at (800) 370-3315, (267)-566-2046, or **RossKoondel@yahoo.com**.

Justice - Little $

Fights sirens

Circulation is at 135,041

Goes to $1

	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200
	SEP 86	OCT 86	NOV 86	DEC 86	JAN 87	FEB 87	MAR 87	APR 87	MAY 87	JUN 87	JUL 87	AUG 87	SEP 87	OCT 87	NOV 87
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY: OTHER GRADES **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM **Fine (F)** is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

Jack Hagee, Private Eye

C.J. Henderson's *Jack Hagee, Private Eye* has more personality in the first two pages than most comics ever achieve. It is very *noir* in the tradition of Mike Hammer — the internal monologue, femme fatale, untrustworthy clients, *etc.* This straight gumshoe detective story is rare in comics. Usually, comics try to spoof it or give it a "fresh twist."

MOONSTONE
WRITER:
C.J. HENDERSON
ARTIST:
RICHARD CLARK
B/W • 64 Pgs.
$5.50

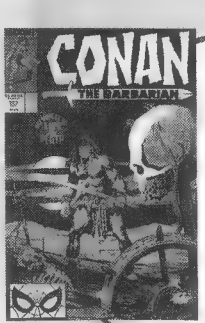
The plot, details, and characters are solid, unusual, and interesting, but the internal dialogue is what really caught my attention. The self-deprecating humor, observations, and poetic tone helped define Jack as an outstanding and insightful character. Moreover, even though he is the star of the story and it is told in his words, he is not likeable.

The storytelling features solid art, the characters are easy to tell apart, and the story flows flawlessly, but there is a lack of consistency. Styles and details change, as the book progresses.

The beautiful cover by Doug Klauba completes this unusual and entertaining package. Even at $5.50, it is a good value.

★★★ **— Mike Keeney**

www.moonstonebooks.com



△ #223

CONAN THE BARBARIAN

To the desert

Conan's adventures took him to many lands, from the his native Cimmeria to the snow- and ice-encrusted mountains to Kush and, in #223, to the city of Khoraja, where he encountered Hindu-like gods and mystics and "The Wheel of Life and Death."

image © 1989 R E H Properties

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Livewires MARVEL, 2005		
1-5	3	
Logan's Run MARVEL, 1977		
1	5	23
2-5	2	
6 ➥Thanos back-up	4	53
6/35¢ ➥Thanos back-up	15	53
7	2	
7/35¢	15	
Loki MARVEL, 2004		
1	12	
2	6	
3-4	4	
Lone Ranger DELL, 1948		
1	660	
2	360	
3	265	403
4-5	230	
6-7	195	
8 ➥Lone Ranger origin	275	
9-10	195	
11-20	138	
21-30	100	
31-40	75	
41-50	58	
51-60	50	
61-70	48	
71-80	38	
81-100	34	
101-111	30	
112	55	
113-117	45	
118	50	
119-145	45	
Lone Ranger in Milk for Big Mike DELL, 1955		
1	90	37
Lone Wolf and Cub FIRST, 1987		
1	6	18
2-3	4	
4-38	3	
39 ➥Giant-size	6	
40	3	
41-49	4	
Looney Tunes GOLD KEY, 1975		
1	12	
2	7	
3-5	5	
6-10	4	
11-20	3	
21-32	2	
33	25	
34	40	
35	30	
36-42	2	
43-44	15	
45-47	20	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Lost in Space INNOVATION, 1991		
1-12	3	
13	4	
13/Gold	5	
14-18	3	
Ann 1	3	26
Ann 2	3	
Special 1	4	
Special 2	3	
Love & Rockets FANTAGRAPHICS, 2001		
1	6	
2-9	4	
10	6	
11-14	5	
Love Diary CHARLTON, 1958		
1	45	
2	24	
3-4	16	
5	14	
6	20	
7-10	14	
11-15	12	
16-20	10	
21-30	7	
31-40	5	
41-60	4	
61-91	3	
92	3	6
93-102	3	
Lullaby: Wisdom Seeker IMAGE, 2005		
1	3	
1/B cover	4	
2	3	
2/B cover	4	
3-4	3	
Machine Man MARVEL, 1978		
1	3 △	21
2-6	2	
7	2	14
8-17	2	
18 ➥Alpha Flight app.	2	20
19 ➥1st Jack O'Lantern	13	
Mad E.C., 1952		
1	5000	
2	1250	
3	725	2619
4	700	2200
5 ➥Low distribution	1200	
6-11	525	
12-18	425	
19	425	780
20	300	
21	300	435
22	300	782
23	300	1113
24 ➥1st magazine issue	785	
25	300	
26-27	250	
28-29	225	
30	350	
31	200	
32	175	589
33	165	
34-35	140	
36-40	110	
41-45	80	
46	80	363
47-50	80	
51	60	
52	60	215
53-60	60	
61-70	48	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
71-80	36	
81-100	32	
101-120	18	
121	22	
122	18	
123-140	15	
141-150	12	
151-160	9	
161-170	8	
171-189	7	
190-200	5	
201-220	4	
221-260	3	
261-265	2	
266	2	18
267-342	2	
343-417	3	
418-456	4	
Mad Follies E.C., 1963		
1	250	
2	200	
3	150	
4	100	180
5-7	100	
Mad Super Special E.C., 1970		
1	90	
2	54	
3-5	44	
6-10	38	
11	26	
12	26	61
13-15	26	
16-20	20	
21-25	16	
26-30	12	
31-40	10	
41-50	6	
51-60	5	
61-135	4	
Magneto & Magnetic Men MARVEL, 1996		
1	2	14
Magnus, Robot Fighter GOLD KEY, 1963		
1	200	
2-3	125	
4-10	60	
11-13	35	
14	35	91

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
15-20	35	
21-28	20	
29-45	10	
46	10	
Magnus, Robot Fighter VALIANT, 1991		
0/card	40	32
0/no card	30	
1	10	24
2	8	12
3	5	7
4	5	6
5	6	9
6	6	11
7-8	4	
9-10	3	
11	6	
12 ➥1st Valiant Turok	20 ▽	24
13-16	3	
17-21	2	
21/Gold	20	
22-25	2	
25/VVSS	15	
26-35	1	
36	2	
37-43	1	
44	3	
45-54	2	
55-57	3	
57/error	10	
58-60	3	
61-62	4	
63	5	
64	12	21
YB 1	5	
Majestic DC, 2005		
1-7	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Man-Bat DC, 1975		
1	10	32
2	4	17
Man from Atlantis MARVEL, 1978		
1	3 △	16
2-7	2	
Man from U.N.C.L.E. GOLD KEY, 1965		
1	150	
2	75	
3-5	50	
6-19	35	
20	35	124
21-22	25	
Manhunter DC, 2004		
1-4	3	
5 ➥Identity Crisis tie	4	
6	8	
7-12	3	
Man of Steel DC, 1986		
1-6/Reg	3	
1-6/Silver	3	
Man-Thing MARVEL, 1974		
1	30 △	92
2	14 ▽	21
3	10	66
4	8	
5	10 ▽	30
6	5	30
7-10	5	
11-13	3	
14	3	47
15-19	3	

RetroView DANGER TRAIL

Reviewed by Michelle Nolan

DC followed up a six-issue Western love failure entitled *Romance Trail* with *Danger Trail*, which lasted only five issues despite a different sort of concept: adventure and romance throughout the world. But there was a bad omen right from the start, when King Faraday called the title "Danger Trails" in his story-ending plug for the next issue. The stories were entirely plot-driven — no characterization at all. King Faraday in #1-4 and Johnny Peril in #5 were the only characters with logos, and all the rest of the heroes were anonymous "one-and-done" characters.

Danger Trail ™ DC Comics.

COST TO OWN THE ORIGINALS IN NM: **$3,495**

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.

Circulation is at 109,350

	201	202	203	204	205	206	207	208	209	210
	DEC 87	JAN 88	FEB 88	MAR 88	APR 88	MAY 88	JUN 88	JUL 88	AUG 88	SEP 88
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Danger Trail #1 ★★★

© DC Comics

DC
Jul-Aug 1950
Writer: Uncredited
Pencils: Carmine Infantino, Alex Toth
Inks: Infantino, Toth
Cover: Infantino

"Hunters of the Whispering Gallery" • 10 pp.

Former paratrooper King Faraday, DC's version of a hard-boiled character, rescues beautiful Julie Stevens from Hitler's "former hatchetman," Martin Voorman.

The tone of the King Faraday series is captured in the first panel: "... the cute usherette stopped me with the kind of a smile Einstein had no theory for."

"Appointment in Paris" • 8 pp.

"3 Steps to Mr. Sandino" • 8 pp.

"Jam in Jamaica" • 2 text pp.

"Mystery of the Highland Queen" • 8 pp.

Best CGC copy: **9.0** **Then 10c NOW $875**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
20	3	36
21-22	3	

Man-Thing
MARVEL, 1979

1	3	18
2-11	2	

Many Ghosts of Dr. Graves
CHARLTON, 1967

1	30	
2	18	
3	12	
4-10	10	
11-20	8	
21-45	6	
46-53	4	
54	6	
➥Byrne cover		
55-71	4	
72	5	

Marc Spector: Moon Knight
MARVEL, 1989

1	3	
2-7	2	
8-9	3	
10-18	2	
19-25	3	
26-31	2	
32-33	3	
34-49	2	
50	3	
51-54	2	
55	3	18
56-57	3	
58-60	2	
Special 1	3	

M.A.R.S. Patrol Total War
GOLD KEY, 1966
Was Total War

3	50	
4	35	40
5	35	
6-10	25	

Marvel Adventure
MARVEL, 1975

1	8	25
2-3	5	
3/30¢	20	
4	5	
4/30¢	20	
5	4	
5/30¢	20	
6	4	

Marvel Adventures: Fantastic Four
MARVEL, 2005

0-2	3	

... Spider-Man
MARVEL, 2005

1-5	3	

... The Thing
MARVEL, 2005

1	2	
2-3	3	

... Fantastic Four
MARVEL, 2004

1	3	
2-12	2	

Marvel Age: Fantastic Four Tales - The Thing
MARVEL, 2005

1	2	

... Hulk
MARVEL, 2004

1-4	2	

... Spider-Man
MARVEL, 2004

1	3	
1/FCBD	2	
2-4	3	
5-20	2	

... Spider-Man Team Up
MARVEL, 2004

1-5	2	

Marvel and DC Present
MARVEL, 1982

1	12	12

Marvel Chillers
MARVEL, 1975

1	12	46
2	7	13
3	10	46
4	7	30
4/30¢	20	
5	7	
5/30¢	20	
6	5	16
6/30¢	20	
7	5	

Marvel Classics Comics
MARVEL, 1976

1	7	
2	5	
3	5	8
4	5	14
5	5	
6-27	4	
28	8	21
➥1st Mike Golden art		
29-36	4	

Marvel Collectible Classics
MARVEL

Amazing: 300	15	
Avengers: 1	15	
G.S. X-Men: 1	15	
X-Men: 1	15	

Marvel Collectors' Item Classics
MARVEL, 1966

1	125	
2	70	251
3	45	176
4	45	
5-6	30	
7	15	114
8-10	15	
11-17	12	
18	12	66
19	12 △	53
20	12	
21	15	
22	17	
23	20	

Marvel Comics Presents
MARVEL, 1988

1	4	18
2-5	3	
6-53	2	
54-62	3	
63-71	2	
72	4	13
73	3	
74	3	13
75-77	3	
78	3	13
79-86	3	
87-175	2	

Marvel Double Feature
MARVEL, 1973

1	40	140
2	20	
3	15	
4-8	10	
9-15	8	
15/30¢	20	
16	8	
16/30¢	20	
17	8	
17/30¢	20	
18	8	
19-21	6	

Marvel Family
FAWCETT, 1945

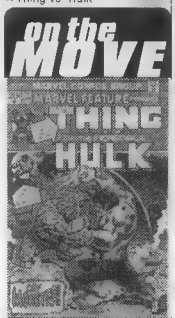
1	1100	
2	525	
3	425	
4-5	315	
6-10	265	
11-20	200	
21-30	165	
31-40	135	
41-70	100	
71-81	85	
82-84	75	
85	75	198
86-89	75	

Marvel Fanfare
MARVEL, 1982

1	5	15
2	3	18
3-5	3	
6-50	2	
51	3	
52-60	2	

Marvel Feature
MARVEL, 1971

1	125 ▽	387
2	60	173
3	30	82
4	25	87
5	10	40
6	10	32
7	10	35
8	10	
9	10 ▽	40
10	10	
11	55 ▽	180
➥Thing vs. Hulk		



Mrv. Feature #11
2002 price: $35
Now $55

12	35	114

Marvel Feature
MARVEL, 1975

1	10	43
2	3	33
3	3	19
4	3	
4/30¢	35	179
5	3	15
5/30¢	20	
6	3	36
7	3	31

Marvel Knights
MARVEL, 2000

1	4	
1/Variant	5	
2/Barreto	4	
2/Quesada	5	
3-15	3	

Marvel Knights
MARVEL, 2002

1-6	3	

Marvel Knights 4
MARVEL, 2004

1	4	
2-20	3	

Marvel Knights Spider-Man
MARVEL, 2004

1	5	
2	4	
3-4	3	
5	2	
6-16	3	

Marvel Knights 2099
MARVEL, 2004

Bl. Panther: 1	4	
DD: 1	4	
Inhumans: 1	4	
Mutant: 1	4	
Punisher: 1	4	

Marvel Mangaverse: Spider-Man
MARVEL, 2002

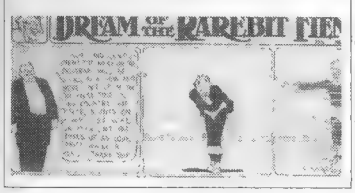
1	2	12

Marvel Movie Premiere
MARVEL

1	3	26

Winsor's whimsies

This "Elegant Dreams of the Rarebit Fiend" 1906 strip from Winsor McCay (*Little Nemo*) depicts an odd dream following a meal of Welsh rarebit (a melted cheese accompaniment to toast). The 12-panel sequence shows McCay asleep at his drafting table and dreaming of of attempting "equilibrist" stunts!



eBay Chart Toppers

June comics art

Top 5 Title Searches

1. Drawings and Sketches
2. Splash Pages
3. Covers
4. Comic Strip Art
5. Paintings

Top 10 Buyer Searches

1. Kirby
2. Byrne
3. Buscema
4. Romita
5. Colan
6. Batman
7. Jim Lee
8. Perez
9. Supergirl
10. Avengers

Top 5 Individual Items Sold

(based on price)

Listing Title . . . . . .Price

1. *Young Men* #26 splash and second page by John Romita **. $17,812**
2. Original 1975 *Peanuts* art signed by Charles Schulz **$7,601**
3. **Rare signed 1906 Winsor McCay original art: *Rarebit Fiend* $6,300**
4. Deathlok the Demolisher cover **.$5,201**
5. Jack Kirby *Fantastic Four* #11 splash page **.$5,111**

*Each month, eBay provides **Comics Buyer's Guide** with lists of top sellers and searches from each of its collectibles categories. "Buyer searches" are keywords typed in by shoppers.*

Circulation is at 98,917

In Khoraja

211	212	213	214	215	216	217	218	219	220	221	222	223	224	225
OCT 88	NOV 88	DEC 88	JAN 89	FEB 89	MAR 89	APR 89	MAY 89	JUN 89	JUL 89	AUG 89	SEP 89	OCT 89	NOV 89	NOV 89
NM Price $2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Judo Girl #1-2

Judo Girl has got to count as a guilty pleasure. No matter what you do, a comic starring a girl in a go-go costume who beats up ninjas is never going to qualify as high art. But it's fun.

ALIAS
WRITER:
TERRENCE GRIEP
ARTISTS:
NADIR BALAN, ET AL
COLOR • 32 POS.@ $2.99@

Each issue is a flip-book with two stories, one set in the 1960s and one in the present day. The stories dovetail around Judo Girl's missing brother — you guessed it — Judo Boy. Together, they were known as "The Judo Twins." (Ah, for simpler times ...)

The 1960s installments are colored with big Zip-a-Tone dots to simulate the Silver Age reading experience on today's glossy white paper. The dialogue's a little goofy, but that's how they wrote it back then!

The page layout is occasionally confusing. They've provided red guidance arrows, which help somewhat, but it's still a little muddled.

There are arguably some minor anachronisms (Did people commonly say, "flip the bird," in the 1960s?), but it's still a good ride.

Fans of Alias' B-list hero Atlas should keep their eyes open for an unannounced appearance in #2.

★★★ — Jack Abramowitz

www.aliasenterprises.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Mystery Comics		
MARVEL, 1939		
2	30000	
3	15000	
4	12500	
5	22500	
6-7	7500	
8	10000	
9	25000	
10	8000	
11	3800	
12	4000	
13	5000	
14-17	2500	
18	2250	
19-20	2500	
21	2000	
22-25	1700	
26-30	1475	
31-41	1325	
42-48	1125	
49	1450	
50	1125	
51-67	1000	
68-78	860	
79	810	
80	1275	
81	975	
82	2250	
83	810	
84	1250	
85	810	
86	890	
87	785	
88-91	950	
92	2500	
Marvel Nemesis: Imperfects		
MARVEL, 2005		
1	4	
2-3	3	
Marvel Premiere		
MARVEL, 1972		
1	35 ▽	119
2	12 ▽	40
3	30 △	111
➥Dr. Strange		
4	10 △	38
5	8	
6	8	47
7	15	58
8	10	43
9	6	28
10	9	32
11-12	5	
13	8	34
14	12	42
15	80 ▽	295
➥1st Iron Fist		
16	20	64
➥2nd Iron Fist		
17	12 ▽	42
18	12	45
19	10 ▽	36
20	10	34
21	10 ▽	46
22	10	32
23	10	22
24	10	31
25	15 ▽	50
26	4	
27	10	38
28	13	51
29	3	
29/30¢	20	
30	3	15
30/30¢	20	
31	3	18
31/30¢	20	
32	3	16
33-36	3	
36/35¢	15	
37	3	
37/35¢	15	
38	3	16
38/35¢	15	
39	3	
40	3	20
41-49	3	
50	13	32
➥1st Alice Cooper		
51	3	
52	3	28
53-56	3	
57	5	20
58-61	3	
Marvel Presents		
MARVEL, 1975		
1	11	29
2	5	20
3	10	45
4	4	
4/30¢	20	
5	4	
5/30¢	20	
6	4	
6/30¢	20	
7-10	4	
11	4	14
11/35¢	15	
12	4	
12/35¢	15	
Marvel Preview		
MARVEL, 1975		
1	15	50
2	50	172
➥Punisher origin		
3	10	
➥Blade app		
4	7	
➥Blade app.		
5-24	5	
Marvels		
MARVEL, 1994		
0	4	
1	5	16
2	5	13
3-4	5	
Marvel's Greatest Comics		
MARVEL, 1969		
Was Marvel Collector's Item Classics		
23-31	15	
32	15	53
33	15	34
34	15	
35-37	10	
38-50	4	
51-63	3	
63/30¢	20	
64	3	
64/30¢	20	
65-70	3	
71	2	
71/35¢	15	
72	2	
72/35¢	15	
73	2	
73/35¢	15	
74-96	2	
Marvel 1602		
MARVEL, 2003		
Neil Gaiman		
1	6	13
2	5	
3-5	4	
6	5	
7	4	
8	5	

△ #232

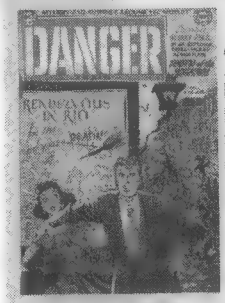
CONAN THE BARBARIAN

Back to the beginning

With interest in its sword-wielding barbarian waning (there hadn't been a fresh film or other tie-in for years), Marvel went back to Conan's earliest adventures with #232, giving a new generation a taste of what '70s fans had enjoyed.

image © 1990 R.E.H. Properties

RETROVIEW
Danger Trail #2 ★★★



"Hangman's House" • 12 pp.

King Faraday uses a murdered war buddy's metal souvenir to become the only man ever to crash into and out of the mysterious Hangman's House.

House ads for this issue, with its haunting cover of King Faraday parachuting into a forbidding European prison, have intrigued collectors for years.

DC
Sep-Oct 1950
Writer: [illegible]
Pencils: Carmine Infantino, Alex Toth
Inks: Infantino, Toth
Cover: Infantino

"Shadows over London" • 8 pp.
"Trouble in Trinidad" • 8 pp.
"Toreador from Texas" • 10 pp.

© DC Comics

Best CGC copy 5.5 **Then 10¢ NOW $600**

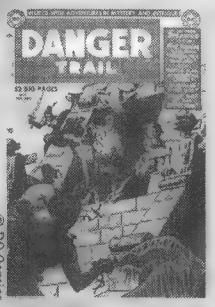
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Spotlight		
MARVEL, 1971		
1	25 ▲	85
2	130	475
➥1st Werewolf		
3	30	112
4	30	103
5	275 ▲	990
➥1st Ghost Rider		
6	45	152
7	35 △	137
8	25	81
9	30 ▽	97
10	35	132
11	22	72
12	22 ▽	75
13	12	
14-15	10	
16-19	7	
20	5	
21	5	34
22	6	
23-24	5	
25-27	3	
27/30¢	20	
28	10 △	47
28/30¢	18	
29	9 ▽	30
29/30¢	15	
30-31	3	
32	15	44
➥1st Spider-Woman		
33	3	
Marvel Super Action		
MARVEL, 1977		
1	8 ▽	26
2	3	
2/35¢	15	
3	3	
3/35¢	15	
4	3	
5-37	2	
Marvel Super Action (Mag)		
MARVEL, 1976		
1	35	124
Marvel Super-Heroes		
MARVEL, 1966		
Was Fant. M'pieces		
12	95 ▽	343
➥1st Captain Mar-vell		
13	50	118
14	75	270
➥Reprints 1st Kirby		
15	42	140
16	25	50
17	30	89
18	40	263
➥1st Guardians		
19	20	66
20	35	167
21-26	12	
27	12	41
28	10	
29	10 ▽	26
30	10	
31	20	99
32	6	
33-38	5	
39-45	4	
46-57	3	
57/30¢	20	
58	3	
58/30¢	20	
59-65	3	
65/35¢	15	
66	3	
66/35¢	15	
67-80	3	
81-105	2	
Special 1	40	113
➥1966 one-shot		
Marvel Super Heroes Secret Wars		
MARVEL, 1984		
1	3 ▽	15
2	2	
3	2	18
4	3	
5-6	2	
7	3	
8	11 ▽	29
➥1st black costume		
9-10	2	
11	3	11
12	2	
Marvel Super Special		
MARVEL, 1977		
1	85 ▽	267
➥Kiss		
2	8	33
3	8	
4	30	
➥Beatles		
5	55	210
➥Kiss		
6	7	
8	8	
9	7	
10	6	
11-15	5	
16	7	
17-41	4	
Marvel Tales		
MARVEL, 1964		
1	175	
2	85	270
3	45	
4	30	92
5	30	
6-9	25	
10	30	
11-13	25	
14	25	53
15	25	121
16	25	
17	20	
18	20	68
19	20	
20	20	67
21	20	
22-31	15	
32	15	42
33	12	45
34-44	12	
45-66	10	
66/30¢	20	
67	10	
67/30¢	20	
68	10	
68/30¢	20	
69	10	
69/30¢	20	
70	10	
70/30¢	20	
71	10	
72-80	7	
80/35¢	18	
81	7	
81/35¢	15	
82	7	
82/35¢	15	
83	7	
83/35¢	15	
84	7	
84/35¢	15	
85	7	
86-99	5	
100	5	18
101-122	5	
123-136	4	
137	7	
138-144	5	
145-183	4	
184-286	2	
286/Collector's	3	
287-291	2	

Circulation is at 97,699

Returns to early adventures

NM Price	226 DEC 89 $2	227 DEC 89 $2	228 JAN 90 $2	229 FEB 90 $2	230 MAR 90 $2	231 APR 90 $2	232 MAY 90 $2	233 JUN 90 $2	234 JUL 90 $2	235 AUG 90 $2

Danger Trail #3 ★★★



© DC Comics

"Thunder over Thailand" • 12 pp.

"I had come 15,000 miles and bypassed six corpses on the trail of the most dangerous man in the world ..." So says King Faraday at the beginning of this latest adventure.

This has long been regarded as one of the scarcest issues DC published in the 1950s, but no issue of Danger Trail is easy to track down.

"Battle Flag of the Foreign Legion" • 8 pp.

"Hawaiian River God!" • 8 pp.

"Ghost Ship of the South Seas" • 8 pp.

DC
Nov-Dec 1950
Writer: Unconfirmed
Pencils: Carmine Infantino, Alex Toth
Inks: Infantino, Toth
Cover: Infantino

Best CGC copy 8.5 Then 10c NOW $1,250

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Team-Up MARVEL, 1972		
1	185	660
2	30	100
3	25 △	94
4	45	173
➥X-Men app		
5	18 ▽	85
6	16	58
7	16	44
8	16	59
9	16 △	65
10	16	71
11	13	
12	18	88
➥Werewolf app		
13	13	48
14	13	
15	13	65
16	13	40
17	13	
18	13	51
19	13	
20	13	53
21	8	27
22-23	8	
24	8	29
25	8	35
26-27	8	
28	8	28
29	8	18
30-31	8	
32-33	5	
34	5	39
35	5	
36	5	24
37-41	5	
42	5	29
43	5	34
44	5	
44/30¢	20	
45	5	
45/30¢	20	
46	5	
46/30¢	20	
47	4 △	23
47/30¢	20	
48	4	
48/30¢	20	
49	4	24
50	4	
51	4	32
52	4	20
53	15	61
➥X-Men app.		
54	4 △	30
55	4	29
56-57	4	
58	4 △	32
58/35¢	15	
59	4	20
59/35¢	15	
60	4	19
60/35¢	15	
61	4	21
61/35¢	15	
62	4	
62/35¢	15	
63	4	45
64	4	
65	4	33
66	7	23
➥Captain Britain app		
67-68	4	
69	4	22
70-76	4	
77	4	23
78	4	
79	4	18
80-93	4	
94	4	15
95-99	3	
100	6	19
101	3	
102	3	10
103-116	3	
117	3 △	19
118-121	3	
122	3	20
123-125	3	
126	3	17
127-136	3	
137	4	
138-143	3	
144	4	
145-147	3	
148	3	10
149	3	
150	3	15
Ann 1	30 ▽	118
Ann 2	6	
Ann 3-7	4	
Marvel Team-Up MARVEL, 2004		
1-8	2	
9-10	3	
Marvel Triple Action MARVEL, 1972		
1	20	68
2-5	12	
6-22	8	
23	8	27
24-29	8	
29/30¢	20	
30	5	
30/30¢	20	
31-36	5	
36/35¢	15	
37	5	
37/35¢	15	
38-47	5	
Giant 1-2	10	
Marvel Two-In-One MARVEL, 1974		
1	55 ▽	189
2	15	43
3	10	41
4	7	
5-6	8	
7	5	23
8-10	5	
11	3	
12	3	25
13-15	3	
15/30¢	30	
16	3	36
16/30¢	30	
17	3	
17/30¢	30	
18	3	
18/30¢	30	118
19-23	3	
24	3	12
25	3	23
26	2	6
27-28	2	
28/35¢	20	
29	2	
29/35¢	20	
30	2	10
30/35¢	20	
31	2	
31/35¢	20	
32-40	2	
41	2	15
42	2	
43	2	18
44-47	2	
48	2	10
49-50	2	
51	3	17
52	2	18
53	2	
54	4	
55-79	2	
80	2	23
81-99	2	
100	3	
Ann 1	4	30
Ann 2	15	49
➥Warlock dies		
Ann 3-6	2	
Ann 7	2	22
Master of Kung Fu MARVEL, 1974		
17	15	55
18	7	
19	6	30
20	6	
21	5	26
22	5	44
23-24	5	
25	5	18
26-29	5	
30	5	21
31	5	22
32	4	18
33	4	
34	4	21
35-39	4	
39/30¢	20	
40	3	
40/30¢	20	
41	3	
41/30¢	20	
42	3	
42/30¢	20	
43	3	34
43/30¢	20	
44-53	3	
53/35¢	15	
54	3	
54/35¢	15	
55	3	
55/35¢	15	
56	3	
56/35¢	15	
57	3	
57/35¢	15	
58-60	3	
61	3	16
62-94	3	
95	3	13
96-99	3	
100	4	
101-124	2	
125	3	
Ann 1	20	89
Masters of the Universe MARVEL, 1986		
1	4	17
2-13	3	
Maverick DELL, 1959		
7-10	50	
11-13	40	
14	40	157
15	40	
16-19	30	
McHale's Navy DELL, 1963		
1	40	
2	32	89
3	26	
Megaton MEGATON, 1983		
1-2	3	
3	5	43
4-7	2	
8	3	
Holiday 1	4	
Melvin Monster DELL, 1965		
1	60	
2	45	71
3	40	
4-5	32	
6-10	26	
11-40	24	
42-44	12	
45-56	6	
Men of War DC, 1977		
1	15	48
2-12	6	
13-26	4	
Metal Gear Solid IDEA & DESIGN WORKS, 2004		
1	4	
1/Silver	7	
1/2nd	4	
1/Incentive	35	
2-10	4	
Ashcan 0	1	
Metal Hurlant DC, 2004		
1-3	8	
4-6	7	
7-8	5	
9-14	4	
Metal Men DC, 1963		
1	500	
2	225	
3-5	150	
6-10	80	
11-20	55	
21-26	45	
27	80	
➥Metal Men		
28-30	42	
31-41	24	
42-44	12	
45-56	6	
Metamorpho DC, 1965		
1	75	
2	45	
3	40	
4-9	30	
10-12	25	
13	25	135
14-17	25	
Micronauts MARVEL, 1979		
1	4 ▽	15
2-5	3	

Original Art

Original art and coloring

"Where's the color?" is the reaction of most people when they first see a piece of original comics art. After all, the entire contemporary comic-strip and comic-book industry was created more than 100 years ago, when Richard Outcault created The Yellow Kid in 1895 so **Joseph Pulitzer** could show off his new color press. The earliest comics were usually full-color Sunday comic pages. With few exceptions, until recently, most American comic books were also printed in lurid full color. As a result, comics and color are closely linked in most people's minds.

How coloring was done has varied during the past 100 years of American comics. These different processes often have a major impact on the art itself — or create by products that often are mistaken for originals.

Our own memories are of the full-color fantasies of our youth. We want Superman in his red, blue, and yellow costume. The result is that collectors often pay premium prices for color originals. As such, knowing the various ways art has been colored over the years can be important when identifying whether a piece was colored originally years ago or recently to enhance the value of a piece. This series of articles will explain the variety of ways that art has been colored, starting from the earliest comic strips.

— George Hagenauer

McFarlane art | Jim Lee art, cover | Red Sonja returns | Anniversary issue

	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250
	SEP 90	OCT 90	NOV 90	DEC 90	JAN 91	FEB 91	MAR 91	APR 91	MAY 91	JUN 91	JUL 91	AUG 91	SEP 91	OCT 91	NOV 91
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Last Hero Standing #1

MARVEL
WRITERS:
TOM DEFALCO, PAT OLLIFFE
ARTIST:
OLLIFFE
Color • 32 Pgs.
$2.99

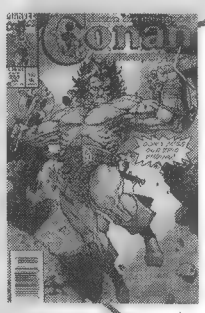
Last Hero Standing takes place in a "possible future" when The Fantastic Four have become The Fantastic Five (complete with Franklin Richards as Psi-Lord), Green Goblin is good, and Peter Parker has hung up his derring-do duds. (He lost a leg while battling a villain.) A veritable plethora of spandex-clad adventurers is on board, giving fans of such works as *Secret Wars*, *Crisis on Infinite Earths*, and *JLA/Avengers* something to cheer about. In fact, this issue has sort of an old-school look and feel where dialogue such as "It's an honor to follow the legendary Captain America" and "Keep a civil tongue in your head" seem right at home.

A mystery is afoot, as heroes disappear one by one through large openings in the ground. Though repetitive by nature (not to mention highly improbable), the abductions are intriguing enough to avoid the kind of mind-numbing repetition found in DC's *Millennium* (1988) maxi-series.

There's fun to be had here (especially for *Spider-Girl* followers), and the writing is accessible for readers of all ages.

★★½ — **Brett Weiss**

www.marvel.com



△ #269

CONAN THE BARBARIAN

Want more Conan?

Following the ongoing series' demise in 1993, Marvel produced a few mini-series and other attempts at reviving the character. In 2004, Dark Horse acquired the rights to the Cimmerian and launched its own series of adventures written by Kurt Busiek.

Image © 1993 R.E.H. Properties

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Micronauts CONTINUED		
6-58	2	
59	3	
Ann 1-2	3	
Special 1-5	2	
Micronauts IMAGE, 2002		
1	3 ▽	15
2-11	3	
Middleman VIPER, 2005		
1	3	
Mighty Midget Comics LOWE, 1942		
Marvel Jr. 11	100	128
Minute Man: 12	100	71
Mighty Comics ARCHIE, 1966		
40-41	15	
42	15	59
43-50	15	
Mighty Heroes DELL, 1967		
1	125	
2	60	
3	60	194
4	60	
Mighty Man IMAGE, 2005		
1	8	
Mighty Marvel Western MARVEL, 1968		
1	45	
2	30	
3-5	25	
6-14	20	
15	20	38
16-21	15	
22-45	10	
45/30¢	20	
46	10	
Mighty Samson GOLD KEY, 1964		
1	75	
2-4	45	
5-10	30	
11-20	20	
21-30	15	
31	15	23
32	10	
Military Comics COMIC MAGAZINES, 1941		
1	9000	
2	2700	
3	2150	
4	1600	
5	1375	
6-7	1110	
8-10	1000	
11-12	875	
13	760	
14	760	1650
15	760	
16-20	650	
21-22	560	
23-43	465	
Millie the Model MARVEL, 1945		
1	500	
2	300	
3-8	190	
9	175	
10	140	
11	100	
12	85	
13-14	110	
15	85	
16	110	
17-20	85	
21-30	60	
31-40	38	
41-60	35	
61-70	28	
71-99	25	
100	32	
101-130	15	
131-154	12	
155-180	10	
181-207	9	
Ann 1	140	
Ann 2	95	
Ann 3-4	70	
Ann 5	65 ▽	69
Ann 6-10	45	
Ann 11-12	25	
Miracleman ECLIPSE, 1985		
1	10	23
2	8	18
3	8	15
4	8	20
4/Gold	15	
5	8	
5/Platinum	15	
6-7	8	
8	8	13
8/Gold	15	
9-10	10	
11	14	
12	14	18
13	18	22
14	24	20
15	35 ▽	87
16	16	17
17	25	
17/Gold	40	
18	20	
19-22	15	
23	16	
24	25	38
3D 1	10	
3D 1/Gold	18	
Mr. District Attorney DC, 1948		
1	600	
2	265	
3-5	200	
6-10	155	
11-14	110	
15	110	269
16-20	110	
21-30	85	
31-40	75	
41-50	60	
51-67	50	
Mister Miracle DC, 1971		
1	50	144
2	25	83
3	20	70
4	25	85
5	30	85
6	22	64
7	20	53
8	20	57
9	15	52
10	15	
11	15 ▲	54
12-13	15	
14	15	56
15-16	12	
17	10	41
18	10	50
19-25	7	
Special 1	4	
Mnemovore DC, 2005		
1-4	3	
Monolith DC, 2004		
1	4	
2-12	3	
Monster Club APCOMICS, 2002		
1	6	
2	5	
3-9	4	
Monster Club APCOMICS, 2004		
0	3	
1-5	4	
Monsters on the Prowl MARVEL, 1971		
9	25	73
10	15	48
11-15	15	
16	18 ▽	38
17-30	12	
Monsters Unleashed MARVEL, 1973		
1	40	135
2	18	
3-5	15	
6-8	10	
9-11	7	
Ann 1	12	47
Moon Knight MARVEL, 1980		
1	10 ▽	26
2	7	
3-4	5	
5-20	3	
21-24	2	
25	3	
26-34	2	
35	3	
36-38	2	
Mora IMAGE, 2005		
1-3	3	
More Fun Comics DC, 1936 Was New Fun Comics		
7-8	5600	
9	6500	
10	3250	
11	2850	
12-13	2450	
14	12500	
➥1st Dr. Occult		
15-16	5000	
17	4500	
18-20	2150	
21-25	1950	
26-29	1775	
30-40	1625	
41-45	1325	
46-50	1200	
51	5000	
➥Spectre cameo		
52	54000	
➥1st Spectre story		
53	35000	
54	9700	
55	12400	
➥1st Dr. Fate		
56	4400	
57-59	3100	
59/15¢	4500	
60	3100	
61-64	2500	
65-66	2660	
67	6850	
68-70	2100	
71	5750	
72	1725	
73	12200	
➥1st Aquaman, G.A.		
74	2450	
75-80	1725	
81-88	1150	
89	1325	
90-99	940	
100	1060	
101	7850	
➥1st Superboy		
102	1375	
103	1025	
104-105	760	
106-107	650	
108-109	165	
110	165	475
111-120	140	
121-124	115	
125	575	
➥Superman cover		
126	115	
127	225	
Morlock 2001 ATLAS-SEABOARD, 1975		
1	9	29
2	6	
3	8	
Ms. Marvel MARVEL, 1977		
1	8	29
2	3	13
3-4	3	
5	3	29
6	3	20
6/35¢	15	
7	3	23
7/35¢	15	
8	3	
8/35¢	15	
9	3	
➥1st Mystique		
9/35¢	15	
10	3	
10/35¢	15	
11-15	2	
16	15 ▽	49
➥Mystique cameo		
17	8	39
18	40	188
➥1st Mystique		
19	3	
20-23	2	
Ms. Mystic PACIFIC, 1982		
1	4	14
2	3	
Mu DEVIL'S DUE, 2004		
1	3	
1/Ropie	4	
2	3	
2/Suh	4	
3	3	
3/MLim	4	
4	3	
4/Hyung	4	
Munsters GOLD KEY, 1965		
1	120	
2	75	
3-5	48	
6-8	34	
9	34	137
10	34	
11-16	30	
Mutopia X MARVEL, 2005		
1	3	

Goes to $1.25 | Fights Priests of the Purple Plague | Fights Thoth-Amon | Back to Cimmeria | Fights Shuma Gorath

	251	252	253	254	255	256	257	258	259	260
	DEC 91	JAN 92	FEB 92	MAR 92	APR 92	MAY 92	JUN 92	JUL 92	AUG 92	SEP 92
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

THE BOTTOM LINE

RETROVIEW
Danger Trail #4

★★½

DC
Jan-Feb 1951
Writer: Uncredited
Pencils: Carmine Infantino
Inks: Infantino
Cover: Infantino

"The Reign of the Scarlet Umbrella!" • 12 pp.

King Faraday finds himself contending with a "jungle-type Hitler" who has natives convinced he's a god.

In his final adventure in Danger Trail, King Faraday solves the mystery of mayhem in Madagascar after telling readers he has "sidestepped death … in the shape of bullets in Belgium, machetes in Manaos, and typhoons in Tahiti."

"Vengeance of the Matterhorn" • 8 pp.

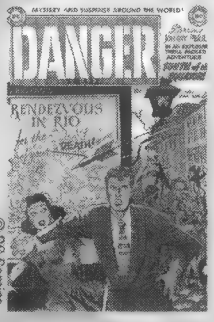
"The Vanishing Island!" • 8 pp.

"The End of the Arctic!" • 8 pp.

© DC Comics

Best CGC copy: 9.4 Then 10¢ NOW $385

Danger Trail #5 ★★★



© DC Comics

"Rendezvous in Rio!" • 12 pp.

Johnny Peril breaks up a spy ring in Rio de Janeiro, because, as his boss tells him, "you've got printer's ink in your blood, copy in your fingernails, and a nose for news!"

In a final issue that may well be as rare as #3, World-Wide News correspondent Johnny Peril — eventually destined to re-emerge in *Sensation Mystery* — replaces King Faraday as the lead feature.

"Mission to Malaya" • 8 pp.

"The Return of the Pharaoh" • 8 pp.

"Safari to Nowhere!" • 10 pp.

DC
Mar-Apr 1951
Writer: Unidentified
Pencils: Alex Toth
Inks: Toth
Cover: Unknown

Best CGC copy: **9.2** **Then 10c NOW $385**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
My Greatest Adventure DC, 1956		
1	1250	
2	600	
3-4	425	
5-10	325	
11-14	200	
15-17	250	
18	300	
19	200	
20-21	225	
22-27	175	
28	200	
29-30	150	
31-40	125	
41-61	100	
62-75	75	
76	75	162
77-79	75	
80	425	
➥1st Doom Patrol		
81-83	150	
84	150	226
85	150	
My Only Love CHARLTON, 1975		
1	10	33
2	4	
3-9	3	
Mystery in Space DC, 1951		
1	3000	
2	1250	
3	900	
4-5	700	
6-7	600	
8	600	1099
9-10	600	
11-15	400	
16-25	320	
26-40	235	
41-52	195	
53	1500	
➥Adam Strange starts		
54	425	
55	250	
56-60	175	
61-71	125	
72-74	100	
75	225	848
➥JLA app.		
76-79	100	
80	100	271
81	75	
82	75	456
83-86	75	
87	175	
➥Hawkman app.		
88	90	
➥Hawkman app.		
89	90	268
➥Hawkman app.		
90	90	
➥Hawkman app.		
91-93	50	
94-103	40	
104-110	30	
111-117	5	
Mystique MARVEL, 2003		
1	3	11
1/DF	15	
2-24	3	
Mythstalkers IMAGE, 2003		
1-8	3	
Namor, The Sub-Mariner MARVEL, 1990		
1-5	2	
6-36	1	
37	2	
38-49	1	
50	2	
50/Variant	3	
51-62	2	
Ann 1	3	
Ann 2	2	
Ann 3-4	3	
Nat Turner KYLE BAKER PUBLISHING, 2005		
1	3	
Nature Boy CHARLTON, 1956		
3	55	
4	50	
5	50	112
Neverwhere DC, 2005 Neil Gaiman series		
1	3	
New Adventure Comics DC, 1937		
12	3400	
13	3200	
14	2800	
15-20	1975	
21-22	1750	
23-31	1475	
New Adventures of Superboy DC, 1980		
1	4	18
2-20	2	
21-54	1	
New Avengers MARVEL, 2005		
0/Military	10	
➥Promo for U.S. troops		
1	7	29
1/Retailer ed. 70 ▲		59
➥Spider-Man cover		
1/DirCut	5	
1/Quesada	12	
1/Finch	9	
1/2nd	3	
2	2	
2/Hairsine	45 ▽	33
3	2	
3/Wolverine	45	
4	3	
4/Cheung	15	
4/DF	20	
5	2	
5/Granov	15	
6	2	
6/Hitch	15	
7	2	
7/Adams	25	
New Comics DC, 1935		
1	16000	
2	10000	
3-7	3000	
8-11	2750	
New Fun Comics DC Becomes More Fun Comics		
1	46000	
2	21000	
3	12000	
4-5	9000	
6	24000	
➥Becomes More Fun		
New Funnies DELL, 1942		
65	475	
66-70	255	
71-75	175	
76	550	
77-80	145	
81-90	115	
91	75	
92	75	146
93-100	75	
101-110	54	
111-120	42	
121-130	34	
131-150	26	
151-170	18	
171-190	15	
191-220	12	
221-240	10	
241-260	8	
272-288	6	
New Gods DC, 1971		
1	32 ▲	121
2	15	121
3	12	45
4-5	12	
6	12	72
7	12	
8	12	50
9	12	
10	12	50
11	12	54
12-19	6	
New Mutants MARVEL, 1983		
1	6	16
2-24	2	
25-26	3	
27-85	2	
86	3	
➥Cable cameo		
87	6 △	27
➥1st Cable story		
88	3	
89-96	2	
97	2	9
98	5 ▽	20
99	3	
100	2	13
Ann 1-7	3	
Special 1	3	
New Teen Titans DC, 1980		
1	8 ▲	30
2	5 ▲	56
3	3	18
4-8	3	
9	3	18
10	3	
11-21	2	
22	2	11
23-38	2	
39	3	
40	2	
Ann 1	3	8
Ann 2-3	2	
New Teen Titans DC, 1984		
1	3	13
2-5	3	
6-49	2	
Ann 1-4	3	
New Thunderbolts MARVEL, 2004		
1-10	3	
New Titans DC, 1988		
0-59	2	
60-61	3	
62-99	2	
100	3	
101-124	2	
125	4	
126-130	2	
Ann 5-11	4	
New Warriors MARVEL, 2005		
1	4	
2	3	
New X-Men (Academy X) MARVEL, 2004		
1	4	
2-15	3	
New X-Men: Hellions MARVEL, 2005		
1	4	
2	3	
New York World's Fair Comics DC, 1939		
1939	25500	
1940	15500	
Next Men DARK HORSE, 1992 John Byrne series		
0-20	3	
21	30	102
➥Hellboy appears		
22-30	3	
Nick Fury, Agent of S.H.I.E.L.D. MARVEL, 1968		
1	65 △	209
2	35	136
3	30	214
4	38 ▽	163
5	35	137
6	27	105
7	27	113
8	25	99
9-11	24	
12	22	84
13	22	
14	18	
15	49	177
➥1st Bullseye		
16	19	71
17	19	
18	19	87
Nightjar AVATAR, 2004		
1	3	
1/Platinum	10	
1/Wraparound	3	
1/Tarot	4	
2-4	3	
2-4/Platinum	10	
2-4/Wraparound	4	
4/Tarot	5	

Original art

WHAT DO YOU THINK-DEARIE-I AM GOING TO RUN FOR WASTE-BASKET INSPECTOR IN THIS DISTRICT!
I ALWAYS SAID YOU WOULD BE A BIG MAN SOME DAY!

Early hand-colored comic strips

The earliest original comic-strip art was colored on the original and then used by the printer to make the color plates. In doing the color separation, the printers or other production people created the plates by cutting dot screens of different densities for use in mixing the colors. Because of the time involved in coloring an entire comics page (and the need to have the black and white art shot first — delaying the usually rushed production process), it was very rare that an original strip was fully colored in the production process.

What is commonly found in pre-1920 Sunday pages is a progressive coloring process in which each figure or object is colored once. I once had a 1918 *Bringing up Father* Sunday done this way. The entire topper strip with the logo was entirely colored. Since Jiggs was featured in the topper, he wasn't colored in the first panel, but everything else was. In the second panel, only the figures or background objects that had not already appeared in the first panel were colored. It proceeded like this, with later panels often having only one or two small objects colored — or no color at all.

If you find an original colored in this manner, look carefully to see if any object is colored twice — it may be an indication that someone added color much later, possibly to improve the value of the art.

— George Hagenauer

Adapts Howard story — Adapts Leonard Carpenter's *Conan the Renegade* — Lord of the Purple Lotus appears — Final issue

261	262	263	264	265	266	267	268	269	270	271	272	273	274	275
OCT 92	NOV 92	DEC 92	JAN 93	FEB 93	MAR 93	APR 93	MAY 93	JUN 93	JUL 93	AUG 93	SEP 93	OCT 93	NOV 93	DEC 93
NM Price $2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$3

The Lone and Level Sands

This story features the Exodus from Egypt from the perspective of the Pharaoh (Ramses II, rather than the historically more likely Thutmose I). Ramses is a kinder, gentler Pharaoh. He's a on a first-name basis with his advisers, who, by the way, feel free to disagree with him. It's not likely, but, even if A. David Lewis goes too far, Ramses is a character with depth, not a Snidely Whiplash caricature.

CAPTION BOX
WRITER:
A. DAVID LEWIS
ARTIST:
MPMANN
B/W • 160 Pgs.
$9.95

Artist mpMann's contribution, while not hieroglyphics, perfectly suits a period piece set in merrie olde Egypt. The only flaw is that Moses and Aaron look as if they've stepped out of a 1939 European editorial cartoon. I'm not charging anti-Semitism — but, if Pharaoh is so virile, maybe Moses could be a little less troll-like.

The well versed will no doubt find nits to pick, but there's also an impressive amount of subtle Bible references.

That they exist is surpassed by the authors not shoving them in readers' faces.

★★★½ – Jack Abramowitz

www.captionbox.net
ISBN 0-9765811-0-8

RetroView Tarzan

1973-1974
Reviewed by Michael Tierney

In 1972, after nearly 25 years at Dell (and its later incarnation, Gold Key), Tarzan and other Burroughs properties were licensed by the Edgar Rice Burroughs Estate to DC. Initial interest in the revitalized *Tarzan* series was high, with Joe Kubert adapting early Burroughs novels and giving them the space they needed to be done properly in comics form. The other Burroughs properties also received stellar treatment. *Tarzan* came to an end with #228 in February 1974.

Tarzan ™ Edgar Rice Burroughs Inc.

COST TO OWN THE ORIGINALS IN NM: $C

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Nightjar: Hollow Bones AVATAR, 2004		
1	4	
1/Platinum	10	
1/Wraparound	4	
Nightmares & Fairy Tales SLAVE LABOR, 2002		
1	8	
2	6	
3-6	5	
7-13	3	
Night Nurse MARVEL, 1972		
1	85	384
2	35	
3-4	25	
Night Rider MARVEL, 1974		
1	25	85
2-6	10	
Nightwing DC, 1996		
½	4	
½/Platinum	7	
1	11	22
2	6	
3	4	8
4-5	4	
6-15	3	
16-49	2	
50	4	
51-98	2	
99	3	
100	4	
101	6	
➥Year 1 Pt 1		
102	5	
➥Year 1 Pt. 2		
103-104	6	
➥Year 1 Pt. 3-4		
105	5	
➥Year 1 Pt. 5		
106	6	
➥Year 1 Pt. 6		
107-110	2	
1000000	4	
Ann 1	5	
Giant 1	6	
Ninjak VALIANT, 1994		
0	3	
00	3	
1	2	
1/Gold	20	
2-3	1	
4	2	
5-11	1	
12-13	2	
14	1	
15-24	2	
25	3	
26	5	
YB 1	3	
Noble Causes IMAGE, 2002		
1-4/Reg	5	
1-4/Variants	5	
5	4	
Noble Causes IMAGE, 2004		
1-4/Reg	5	
1-4/Variants	5	
5-9	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Noble Causes IMAGE		
Ext. Family: 1	7	
Secrets: 1-4	3	
1st Imprss: 1	3	
Relatives: 1-4	3	
Noman TOWER, 1966		
1	40	135
2	28	
Northwest Passage NBM, 2005		
1	6	
Not Brand Echh MARVEL, 1967		
1	45	155
2	18	
3	15	111
4-5	15	
6	9	
7	9	35
8	9	40
9	19	
➥Giant issues start		
10	19	84
11-13	19	
Nova MARVEL, 1976		
1 △	8	30
2	4	18
3-10	3	
10/35¢	15	
11	3	
11/35¢	15	
12	3	
12/35¢	15	
13	3	
13/35¢	15	
14	3	
14/35¢	15	
15	3	13
16-19	3	
20	3	24
21-25	3	
NYC Mech: Beta Love IMAGE, 2005		
1-2	4	
NYX MARVEL, 2003		
1	9	13
1/Variant	8	
2	7	
2/Variant	5	
3 ▽	45	47
➥Wolvie's clone		
4	9	
5-6	3	
Occult Files of Dr. Spektor GOLD KEY, 1973		
1	32	
2-5	14	
6-10	8	
11-13	5	
14	9	
➥Solar app.		
15-17	5	
18	7	
➥Solar app.		
19-20	5	
21-22	3	
23	7	
➥Solar app.		
24	3	
25	10	
➥Whitman only		
Ocean DC, 2004		
1-6	3	
Ojo ONI, 2004		
1-5	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
OMAC DC, 1974		
1 ▲	10	42
2-3	7	
4	7	30
5-6	5	
7	5	20
8	5	
OMAC Project DC, 2005		
1	14	
1/Variant	7	
➥2nd printing		
1/3rd	3	
2	6	
3	4	
Omega Men DC, 1983		
1	4	
2	3	
3	2	13
4-10	2	
11-19	1	
20	2	
21-38	1	
Ann 1-2	2	
Omega the Unknown MARVEL, 1976		
1	9	28
2	6	
2/30¢	20	
3	3	
3/30¢	20	
4-8	2	
9	3	
9/35¢	15	
10	2	
10/35¢	15	
100 Bullets DC, 1999		
1	10	
2	7	
3-5	5	
6-10	4	
11-49	3	
50	4	
51-62	3	
Ororo: Before the Storm MARVEL, 2005		
1-2	3	
Otherworld DC, 2005		
1-4	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Our Army at War DC, 1952		
1	1300	27
2	625	
3-4	485	
5-10	365	
11	300	
12	260	
13	300	
14	285	
15	250	
16-20	210	
21-31	170	
32-40	130	
41-50	110	
51-56	95	
57-59	90	
60-70	80	
71-80	65	
81	2450	
➥1st Sgt. Rock		
82	625	
83	1050	
➥1st Kubert Rock		
84	240	
85	280	
86-90	240	
91	575	
➥1st all-Rock issue		
92-100	140	
101-110	95	
111-112	90	
113-118	110	
119	90	
120	65	
121	60	
122	55	
123-127	50	
128	225	
➥Sgt. Rock Origin		
129-134	36	
135-137	30	
138	25	
139	25	52
140-142	25	
143	25	265
144-150	25	
151	275	
➥1st Enemy Ace		
152	35	
153	120	472
➥2nd Enemy Ace		
154	24	
155	60	
➥3rd Enemy Ace		
156	30	
157	24	
158	35	
➥1st Iron Major		
159-163	24	
164	50	
➥Giant-sized		
165	30	
166-167	24	
168	40	
169-170	24	
171-176	20	
177	38	
178-181	20	
182-183	24	
184-185	20	
186	22	
187	20	
188-189	18	
190	22	
191	18	
192-198	14	
199-200	20	
201-202	10	
203	22	
204-215	10	
216	45	191
➥Giant-sized		
217-220	8	
221-228	7	
229	32	127
➥Giant-sized		
230-234	7	
235-239	10	
240	18	69

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

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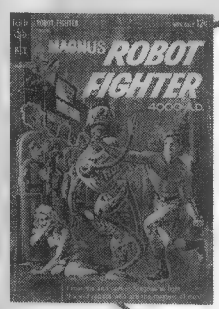


△ #1

MAGNUS **ROBOT FIGHTER**

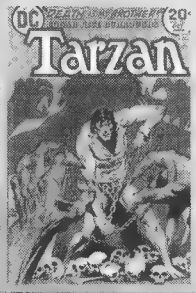
A futuristic fighter

In a world of oversized, overcrowded cities whose pampered citizens' every need was served by robots, came Magnus, Robot Fighter, a hero who had learned, not only that the robots were planning revolt, but how to fight them with his bare hands.

Image © 1963 Western Publishing

	1st Magnus	Fights duplicate	Fights giant robot	Fights T-1	Fights Zyrkol		Fights Zyrkol			Walt Simonson fan piece
	1	2	3	4	5	6	7	8	9	10
	FEB 63	MAY 63	AUG 63	NOV 63	FEB 64	MAY 64	AUG 64	NOV 64	FEB 65	MAY 65
NM Price	$110	$65	$65	$30	$30	$30	$30	$30	$30	$30

Tarzan #224 ★★★



© Edgar Rice Burroughs, Inc.

"Death Is My Brother" • 18 pp.

Hidden inside Opar's Temple of Blood is Rokar, a gigantic misshapen monster, who is Queen La's brother!

Tarzan answers High Priestess La's plea for help, when Kla, a priest from the Temple of Blood, leads a revolt. But Tarzan, La, and her handmaiden are captured and sentenced to death. There's a visually effective scene where the handmaiden's brutal murder is silhouetted on the wall. Enraged, Tarzan goes ape. When Rokar finally recognizes La, he turns on Kla. The family reunion ends, when Tarzan brings down the temple walls.

"Tarzan's Animal Encyclopedia" • 2 pp.

DC
Oct 1973
Writers: Joe Kubert
Pencils: Kubert
Inks: Kubert
Cover: Kubert

Last CGC copy: 9.4

Then 20¢ NOW $4

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
241	10	
242	15	
➥100-page issue		
243-245	10	
246	10	51
247-253	10	
254	12	49
255	10	
256	15	64
257	10	39
258	7	
259	7	34
260-263	7	
264	7	27
265	7	26
266	7	
267	7	28
268	7	
269	7	151
270	7	
271	7	39
272	10	
273-299	7	
300-301	5	

Our Fighting Forces
DC, 1954

1	725	
2	340	277
3	310	
4-5	250	
6-9	190	
10	205	
11-15	135	
16-20	115	
21-30	90	
31-40	75	
41	90	
42-44	70	
45	235	
➥1st Gunner & Sarge		
46	95	
47	80	
48-50	60	
51-60	35	
61-64	28	
65-70	18	
71-80	15	
81-90	10	
91-99	7	
100-120	6	
121-150	5	
151-152	4	
153	4	16
154-160	4	
161	4	25
162-172	4	
173	4	15
174	4	
175	4	16
176-181	4	

Our Love Story
MARVEL, 1969

1	55	
2-4	25	
5	75	
➥Steranko art		
6-7	25	
8	25	137
9	35	
10-11	25	
12	35	
13	20	
14-20	12	
21-37	8	
38	15	

Outer Limits
DELL, 1964

1	110	410
2-5	65	
6-10	50	
11-18	35	

Outer Space
CHARLTON, 1958

17	30	
18-20	50	
21	30	192
22-25	30	

Outlaw Kid
MARVEL, 1970

1	25	
2-4	10	
5	10	37
6-7	10	
8	15	
9	8	
10	15	79
11-20	8	
21-30	5	

Ozark Ike
STANDARD, 1948

11	55	
12	55	103
13-15	55	
16-20	44	
21-25	38	

Pact
IMAGE, 2005

1-3	3	

Pakkins' Land
ALIAS, 2005

1-3	3	

Parallax: Emerald Night
DC, 1996

1	15	

Patsy & Hedy
MARVEL, 1952

1	135	
2	70	
3-10	48	
11-20	32	
21-30	25	
31-50	23	
51-60	15	
61-90	12	
91-107	10	
108	10	72
109-110	10	
Ann 1	55	

Peanuts
GOLD KEY, 1963

1	125	
2-4	75	

Penny & Aggie
ALIAS, 2005

1-2	3	

Perfect Love
ZIFF-DAVIS, 1951

1	115	
2	80	
3	65 ▽	97
4-10	65	

Peter Parker: Spider-Man
MARVEL, 1998

1	5	
1/Sunburst	6	24
1/DF	14	54
2	2	
2/Suydam	2	
3-21	4	
25/Variant	6	
22-28	4	
29	4	15
30-43	3	
44	3	14
45-57	3	
Ann '98-99	4	

Peter the Little Pest
MARVEL, 1969

1	30	
2-3	14	
4	14	171

Phantom Jack
IMAGE, 2004

1-4	3	
4/Error	4	
5	3	

Phantom Stranger
DC, 1952

1	1100	
2	600	
3-6	475	

Phantom Stranger
DC, 1969

1	95	382
2-4	33	
5-7	20	
8-11	16	
12-13	18	
14	18	135
15-16	18	
17	18	74
18	15	60
19-21	15	
22-24	9	
25	9	27
26-30	9	
31	9	44
32	9	
33	9	55
34	9	
35	9	46
36-40	9	
41	9	66

Phoenix
ATLAS-SEABOARD, 1975

1	7	17
2	5	16
3-4	3	

Pigtale
IMAGE, 2005

1-2	3	

Pink Panther
GOLD KEY, 1971

1	40	
2	17	
3-5	15	
6-10	8	
11-20	6	
21-40	4	
41-74	3	
75-76	15	
77	17	
78-83	8	
84-87	15	

Pirate Club
SLAVE LABOR, 2004

1-6	3	

Planetary
DC, 1999

1	8	
2-5	3	
6	3	6
7-23	3	

Planet Comics
FICTION HOUSE, 1940

1	12400	
2	5250	
3	3600	
4-7	2625	
8-12	1950	
13-14	1525	
15	2700	
16-18	1410	
19-24	1225	
25-30	1090	
31-35	845	
36	845	1504
37-40	845	
41-50	600	
51-53	500	
54	500	1151
55-58	500	
59	500	1646
60	500	
61-70	400	
71-73	300	

Planet of the Apes
MARVEL, 1974

1	20	69
2	10	30
3	9	29
4-5	8	
6	6	
7-9	5	
10	5	47
11-26	5	
27	5	31
28-29	5	
Ann 1	4	

Planet of Vampires
ATLAS-SEABOARD, 1975

1	12	
2	8	27
3	8	29

Plastic Man
DC, 1966

1	115	526
2	50	153
3	30	94
4	20	72

Original Art

Ferd Johnson on coloring early strips

Ferd Johnson, who drew *Moon Mullins* from 1958 on, started as a colorist for the *Chicago Tribune* syndicate. Before his death, he explained to me how the *Tribune* colored its Sunday pages in the 1920s.

The Tribune syndicate in Chicago initially completely colored its Sunday page originals before printing. In 1923, Johnson began coloring as **Frank Willard**'s assistant on *Moon Mullins* in 1923 and colored on the original art. The black-and-white art was first shot on a glass negative. It was then resized by cutting and repasting the panels to fit the format of the *New York Daily News* tabloid Sunday page. Johnson and the other *Tribune* colorists then completely colored the originals as they would be printed in the Sunday sections.

The syndicate like Johnson's work so much that they soon paid him to color **Sidney Smith**'s *The Gumps*, **Harold Gray**'s *Little Orphan Annie*, and **Martin Branner**'s *Winnie Winkle*. Johnson was the person who suggested to the *Tribune* to limit the coloring scheme to mainly primary colors, resulting in a brighter Sunday page.

During the 1920s, Johnson remembers only **Carl Ed** doing his own coloring on his *Harold Teen* strip. **Frank King**'s assistant **Sol Bostwick** colored *Gasoline Alley*. In the mid- to late-1920s, the *Tribune* changed to having the coloring done on photostats of the originals the same size as the printed version.

— George Hagenauer

Fights gorillas — 1st Dr. Noel — Fights Mogul Badur — Magnus becomes fugitive — Reprints origin and first story

	11	12	13	14	15	16	17	18	19	20	21	22	23
	AUG 65	NOV 65	FEB 66	MAY 66	AUG 66	NOV 66	FEB 67	MAY 67	AUG 67	NOV 67	FEB 68	MAY 68	AUG 68
NM Price	$18	$18	$18	$18	$18	$18	$18	$18	$18	$18	$12	$12	$12

PRICE GUIDE KEY: CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Na Na Na Na Vol. 1

Police Academy meets *Blade Runner*, when young Nanami is saved from a fire by a Legion. (That's an ominous brand name for a cute, all-female line of androids.) To repay her, he pledges to become a police officer/Legion paramedic — in spite of being terrified of women, artificial ones included.

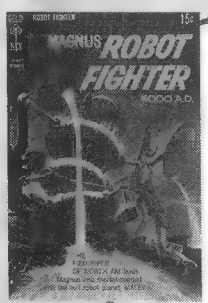
INFINITY STUDIOS
WRITER AND ARTIST:
SHOW-TAROU HARADA
B/W • 204 Pgs.
$9.99

On his first assignment, he's inexplicably made chief of the crumbling 7th "Prescient" (the word I think they're looking for is "Precinct"), where he finally finds her. But, for reasons too ridiculous to repeat, Nana can't reveal that they've met before or that she's desperately in love with him.

Nana has to fight for his attention with his childhood "friend," Officer Amy Chambers (who still expresses her conflicted affection for Nanami via repeated cuffs to the head). This is a silly, shallow sitcom with unremarkable characters and situations. Its only distinguishing characteristic is the title, a strong contender for year's silliest. Might I suggest that, now that the artist can clearly draw beautiful women, he might want to devote his time practicing drawing everything else?

★★ **— S.A. Bennett**

www.infinitystudios.com
ISBN: 1-59697-101-0



△ #31

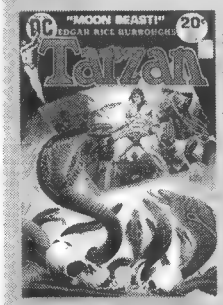
MAGNUS ROBOT FIGHTER

Magnificent Manning

Magnus' early adventures were written and illustrated by Gold Key stalwart Russ Manning. Already famous for his work on *Tarzan*, Manning's work would be reprinted throughout the series run, later by Valiant, and, in 2004, in hardcover by Dark Horse Comics.

Image © 1972 Western Publishing

RETROVIEW Tarzan #225 ★★



DC
Nov 1973
Writer: Joe Kubert
Pencils: Kubert
Inks: Kubert
Cover: Kubert

"Moon Beast" • 18 pp.

When the full moon rises, a monstrous creature stalks unwary B'Tunga villagers.

A mother and child are torn to pieces by something neither beast nor man. Zothar, the Medicine Man, blames Tarzan. But the half-man and half-beast creature, with lion's claws and bull's horns, is actually controlled by Zothar. The Moon Beast appears, seeking its master. Tarzan kills the beast, and Zothar is proven guilty in trial of the pit.

"Tarzan's Animal Encyclopedia" • 2 pp.

© Edgar Rice Burroughs, Inc.

No CGC copies

Then 20c NOW $4

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Plastic Man CONTINUED		
5	20	102
6	15	
7	15	167
8	15	181
9-10	15	
11	8	18
12-20	8	
Plastic Man DC, 2004		
1-17	3	
Plop! DC, 1973		
1	18	43
2	8	31
3	8	
4	7	25
5	7	28
6	6	17
7-9	6	
10	6	25
11-17	5	
18	5	26
19-23	5	
24	8	
Pogo Possum DELL, 1949		
1	375	
2	200	
3-5	150	
6-8	120	
9-13	125	
14	100	
15	100	276
16	100	
Poison Elves SIRIUS, 2004-05		
Hyena: 1-4	3	
Ventures: 1	4	
Popular Comics DELL, 1936		
1	3650	
2	1285	
3	1025	
4	815	
5	750	
6-7	600	
8-10	565	
11-15	455	
16-20	400	
21-30	345	
31-40	300	
41-45	240	
46	310	
➥1st Marvel Man		
47-50	240	
51	205	
52	205	538
53-60	205	
61-71	160	
72-75	140	
76-78	200	
79-80	140	
81	130	
82	130	175
83-90	130	
91-96	110	
97	110	205
98-100	110	
101-110	85	
111	50	
112-130	80	
131-145	65	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Power Company DC, 2002		
1-18	3	
Powerless MARVEL, 2004		
1-6	3	
Power Man & Iron Fist MARVEL, 1974		
17	8	72
18	5	35
19	5	
20	5	31
21-30	4	
30/30¢	20	
31	4	
31/30¢	20	
32	3	
32/30¢	20	
33	3	
33/30¢	20	
34	3	
34/30¢	20	
35-43	3	
44	3	10
44/35¢	15	
45	3	9
45/35¢	15	
46	3	
46/35¢	15	
47	3	
47/35¢	15	
48	10	46
49-50	6	
51-52	3	
53-55	4	
56	3	
57	12	25
58-65	3	
66	20	40
➥2nd Sabretooth		
67-77	2	
78	5	
79-83	2	
84	6	22
➥Sabretooth app.		
85-125	2	
Ann 1	4	40
Powers IMAGE, 2000		
1	7	16
2	6	
3	5	
4-10	4	
11-37	3	
Ann 1	4	
Preacher DC, 1995		
1	13	24
2	6	
3-5	5	
6-10	4	
11-49	3	
50-66	4	
Dead/Alive: 1	20	
Cassidy: 1	6	
1 Man's War: 1	5	
Saint: 1-4	3	
Saddle: 1	5	
Good Old: 1	5	
You-Know: 1	5	
Prez DC, 1973		
1	12	38
2	6	
3-4	5	
Primer COMICO, 1982		
1	5	
2	55	82
➥1st Grendel		
3-4	4	
5	50	
➥1st Sam Kieth art		
6	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Promethea DC, 1999 Alan Moore series		
1	6	
1/Variant	7	
2	4	
3-22	3	
23	4	
24-31	3	
32	4	
32/Ltd	125	
Pscythe IMAGE, 2004		
1-2	4	
Psi-Lords VALIANT, 1994		
1	4	
1/VVSS	70	
1/Gold	20	
2-4	1	
5-8	2	
9	3	
10	5	
Pulse MARVEL, 2004		
1	5	
2-4	3	
5	2	
6-8	3	
Punisher MARVEL, 1986		
1	13	43
2	7	17
3	7	22
4	6	18
5	6	20
Punisher MARVEL, 1987		
1	7 △	29
2	4	9
3	4	
4-9	3	
10	4	17
11-62	2	
63-74	1	
75	3	
76-80	2	
81-85	1	
86	3	
87-99	1	
100	3	
100/Variant	4	
101	4	
102-104	2	
Ann 1-7	3	

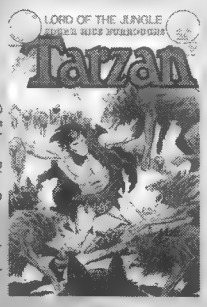
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Punisher MARVEL, 1998		
1	3	
1/Variant	6	
2-4	3	
Punisher MARVEL, 2000		
1	4	
1/Variant	9	
2	4	
2/Variant	6	
3	4	
4-12	3	
Punisher MARVEL, 2004		
1	5	
1/DF	15	
2	4	
3-23	3	
Punisher Kills the Marvel Universe MARVEL, 1995		
1	20	31
Punisher War Journal MARVEL, 1988		
1	5	19
2	3	6
3-5	3	
6	3	19
7	3	14
8-49	2	
50	3	
51-60	2	
61	3	
62-64/Variant	2	
65	3	
66-74	2	
75	4	
76	3	
77-80	2	
Quasar MARVEL, 1989		
1	2	
2-46	1	
47	2	
➥1st Thunderstrike		
48-49	1	
50	3	
51-60	1	
Special 1-3	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Queen & Country ONI, 2001		
1	9	
1/FCBD	1	
2	7	
3-20	5	
21-28	3	
Declassif: 1	3	
Radioactive Man BONGO, 1993		
1	5	
88	5	20
216-1000	3	
Rai VALIANT, 1992		
0	4 △	6
1	8	18
1/Companion	1	
2	6	17
3	16	30
4	15 ▽	29
5	6	
6	3	
7	3	4
8	3	7
➥adds ...Future Force		
25-28	1	
29-31	2	
32	3	
33	5	
Rai and the Future Force VALIANT, 1993		
9	1	
➥was Rai		
9/Gold	18	
9/VVSS	10	
10-20	1	
21	2	
21/VVSS	60	
22-24	1	
➥becomes Rai again		
Rampaging Hulk (Mag) MARVEL, 1977		
1	35	130
2	14	
3-5	5	
6-9	4	
Random Encounter VIPER, 2005		
1-3	3	

	24	25	26	27	28	29	30	31	32	33
		Goes to 15¢	Fights Micro-Giants			Goes on hiatus	Reprints #7	Reprints #15	Reprints #14	Reprints #2	Reprints #21
NM Price	NOV 68 $12	FEB 69 $12	MAY 69 $12	AUG 69 $12	NOV 69 $12	NOV 71 $5	JAN 72 $5	APR 72 $5	JUL 72 $5	OCT 72 $5

THE BOTTOM LINE

Tarzan #226 ★★★★



© Edgar Rice Burroughs, Inc.

"Tarzan Walks among Us" • 17 pp.

Captain Paul D'Arnot narrates this story of his first meeting with Tarzan.

For fans of Russ Manning's art, the reprints of his Tarzan newspaper strips were (and still are) a treat! D'Arnot tells of the time when he was a junior officer and Tarzan saved him from the torture stake of cannibals. The tale continues through Tarzan learning to speak French and the ape-man's first encounter with civilization. Manning was always one of the more popular Tarzan artists.

"Tarzan's Animal Encyclopedia" • 2 pp.

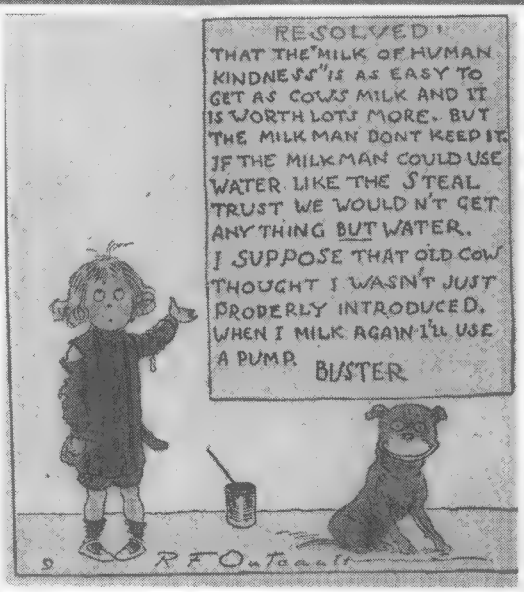
DC
Dec 1973
Writer: Uncredited; adv. dialogue by Carl Gafford
Pencils: Russ Manning
Inks: Manning
Cover: Joe Kubert

No CGC sales

Then 20¢ NOW $4

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED CGC 9.4 NM
Rangers Comics FICTION HOUSE, 1941			
1	1700		
2	775		
3	650		
4-5	500		
6-12	425		
13-19	360		
20-24	300		
25-29	250		
30-39	175		
40-56	120		
57	120		209
58-59	120		
60-69	90		
Rann-Thanagar War DC, 2005			
1	8		
1/Variant	5		
➥2nd printing			
2	4		
3	3		
Rawhide Kid MARVEL, 1955			
1	675		
2	320		
3-5	185		
6-10	140		
11-14	110		
15	110		214
16	110		
17	380		
➥Rawhide Kid origin			
18-21	95		
22	90		
23	180		
➥Rawhide Kid origin			
24-30	90		
31-44	75		
45	90		
46	60		
47-55	34		
56	34		59
57	34		
58	34		66
59-60	34		
61	25		
62	25		73
63-70	25		
71-85	16		
86	16		50
87-92	14		
93-97	12		
98	12		53
99	12		
100	16		
101-113	11		
114-120	7		
121-133	6		
133/30¢	20		
134	6		
134/30¢	20		
135-140	6		
140/35¢	15		
141-151	6		
Special 1	12		
Razor's Edge: Warblade DC, 2005			
1-5	3		
Realm ARROW, 1986			
1	5		20
2-3	2		
4	4		
5-15	2		
16-21	3		
Red Circle Sorcery RED CIRCLE, 1974			
6	6		
7-10	4		
11	4		17
Red Seal Comics HARRY A. CHESLER, 1945			
14	475		
15	315		
16	315		975
17-19	285		
20-22	250		
Red Sonja DYNAMITE COMICS, 2005			
0/Black	3		
0/White	3		
0/Ross	30		
0/Sketch	150		
0/Foil	10		
0/Authentix	20		
0/DF	25		
1	20		
1/Rivera	25		
1/Adams	35		
1/Linsner	125		
1/Ross	40		
1/Rubi	20		
1/DF	35		
Red Sonja MARVEL, 1976			
1	8 △		32
2	3		
3	3		29
4	3		
4/35¢	20		
5	3		
5/35¢	20		
6	3		
7-15	2		
Red Sonja MARVEL, 1983			
1-2	3		
Red Sonja MARVEL, 1983			
1-13	3		
Red Wolf MARVEL, 1972			
1	30		120
2	15		
3	10		
4	10		45
5	10		
6-7	7		
8	7		46
9	7		
Richard Dragon, Kung-Fu Fighter DC, 1975			
1	10		32
2-3	4		
4-5	3		
6-18	2		
Richie Rich HARVEY, 1960			
1	3050		
2	850		
3	440		
4-5	310		
6-9	200		
10	165		
11-15	100		
16-20	75		
21-30	50		
31-40	35		
41-47	22		
48	22		120
49	22		
50-60	17		
61-65	13		
66	13		64
67-70	13		
71-83	8		
84	8		71
85-88	8		
89-100	6		
101-150	4		
151-200	3		
201-254	2		
Richie Rich Dollars & Cents HARVEY, 1963			
1	200		
2	80		
3	60		
4	60		314
5	60		
6-10	24		
11-20	16		
21-30	10		
31-40	8		
41-50	6		
51-60	4		
61-70	3		
71-90	2		
91-109	1		
Richie Rich Money World HARVEY, 1972			
1	46		334
2	18		
3	15		
4-5	10		
6-10	8		
11-20	5		
21-30	4		
31-59	3		
Richie Rich Success Stories HARVEY, 1964			
1	240		
2	75		
3	50		
4-5	40		
6	30		
7	30 ▽		177
8-10	30		
11-20	18		
21-25	14		
26-30	12		
31-40	8		
41-70	5		
71-100	3		
101-105	2		
Ride IMAGE, 2004			
1	3		
2	3		
Ride IMAGE, 2005			
2/Road	3		
Foreign	3		
Rima, The Jungle Girl DC, 1974			
1	13		42
2-3	7		
4	7		28
5-6	7		
7	7		21
Ringo Kid MARVEL, 1970			
1	20		
2	8		
3-10	5		
11	4		
12	10		36
13-27	4		
27/30¢	20		
28	4		
28/30¢	20		
29-30	4		
Rip Hunter DC, 1961			
1	350		
2	140		
3	115		
4-5	95		
6-7	85		
8-15	70		
16-20	58		
21-25	48		
26-29	40		
Rising Stars IMAGE, 1999			
0	5		
0/Gold	12		
½	3		
1/Holofoil	8		15
1/Chromium	10		
1/Kids	7		
1/Fighting	6		
1/Funeral	5		
1/Wizard	4		
2	3		
2/DF	4		
2/DF Gold	7		
3-24	3		
Ash 1/Conv.	6		
Ash 1	3		
Bright: 1-3	3		
Voices: 1-2	3		

Original Art


RESOLVED!
THAT THE "MILK OF HUMAN KINDNESS" IS AS EASY TO GET AS COWS MILK AND IT IS WORTH LOTS MORE. BUT THE MILK MAN DONT KEEP IT. IF THE MILK MAN COULD USE WATER LIKE THE STEAL TRUST WE WOULD N'T GET ANY THING BUT WATER.
I SUPPOSE THAT OLD COW THOUGHT I WASN'T JUST PROPERLY INTRODUCED. WHEN I MILK AGAIN I'LL USE A PUMP.
BUSTER
R F Outcault

Color guides: Are they "originals"?

While many early originals were colored partly or fully on the art, there were occasions from the beginning in which photostats were created and used, instead of the original art. This became most common after the mid-1920s, but I have seen colored stats as early as the late 1890s.

In these cases, a Photostat copy was made of the art, usually the same size as the printed version or sometimes smaller. The stat then was either totally colored or colored in the progressive fashion. Usually, this was done by a staff artist at the syndicate, though sometimes it was done by the artist or the artist's assistant. I have seen *Buster Brown* photostat coloring guides from the early years of this century that were produced in Chicago for the local paper — not by the syndicate.

This became the norm for most coloring up to the 1980s and was the most common way comic books were colored from 1950 on. After the advent of photocopying machines, cheaper photocopies replaced stats as the copy to color. The drawing on these coloring guides is printed, not original — only the coloring is really art. This has caused an ongoing dispute in the original-art field as to whether or not coloring guides are art or just ephemera created as part of the printing process.

— *George Hagenauer*

Plastic - Rising $

Reprints #13	Goes to 20¢	Goes to 25¢	Reprints #11	Reprints #12	Reprints #16	Reprints #17	Reprints #18	Reprints #19	Reprints #20	Reprints #23	Goes to 30¢	Whitman variant	Reprints #25
34 JAN 73	35 MAY 74	36 AUG 74	37 NOV 74	38 FEB 75	39 MAY 75	40 AUG 75	41 NOV 75	42 JAN 76	43 MAY 76	44 AUG 76	45 OCT 76	45/Whitman OCT 76	46 JAN 77
NM Price $5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$5	$10	$5

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

The Pact #1-3

The Pact is what *Teen Titans* used to be. They're not so much a hero team as super-powered teens who hang out together because they understand one another in ways that others can't.

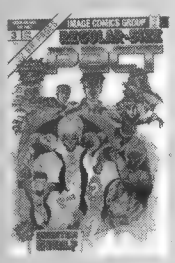


IMAGE
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
Color • 32 Pos. (#1-2), 28 Pos. (#3)
$2.99@ (#1-2), $2.25 (#3)

Invincible, Shadowhawk, Firebreather, and Zephyr, unite against the threat of — Duncan's dad. (He happens to be a dragon.) The manner in which they come together is pleasantly reminiscent of The Avengers' origin.

Each issue is by a different creative team, and it's interesting to see their takes. The third issue, featuring Quantum Girl, is somewhat more super-heroic than the first two. Who is Quantum Girl? She's a forgotten hero, in the same vein as Triumph and Sentry. (And who was that girl in *Justice League*? Moon Maiden? Lunar Lass? Well, that's the point: She's been forgotten!) It also features the future dystopia to be changed. (See *Spawn/Wildcats* and umpteen others.) It's not a bad story or even intentionally derivative. It's just more battle and less heart than the others, at least until the end.

The Pact is definitely worth a look.

★★★ — Jack Abramowitz

www.imagecomics.com

UNSLABBED Near Mint SLABBED CGC 9.4 NM

Robin
DC, 1993
0 2
1 . . . . . 4 15
1/Variant . . . 4
2-14 2
14/Variant . . . 3
15-49 2
50 3
51-74 2
75 3
76-99 2
100 4
101-125 . . . 2
126 5
➥Robin quits
127 4
➥New Robin
128 3
129-140 . . . 2
1000000 . . . 4
Ann 3-6 . . . 3
Giant 1 6

Robin II
DC, 1991
1-4 1
1-4/Variants . 2
1/Collector's . 10
2/Collector's . . 9
3/Collector's . . 6
4/Collector's . . 4

Robocop
AVATAR, 2003
Frank Miller series
1 5
1/Platinum . . . 7
1/Wraparound . . 5
2 4
2/Platinum . . . 5
3-8 4
3-8/Miller . . . 4
3-8/Platinum. . 5
3-8/Wraparound 4

Robotech: The Macross Saga
COMICO, 1984
1 . . . . . 8 13
2 4
3-5 3
6-36 2

Rocky and His Fiendish Friends
GOLD KEY, 1962
1 100
2 75
3 . . . . . 75 181
4-5 60

Rom
MARVEL, 1979
1 . . . . . 8 25
2-10 2
11-16 1
17-18 2
19-23 1
24-25 2
26-53 1
54 3
55 1
56 3
57-74 1
75 2
Ann 1-4 . . . 1

UNSLABBED Near Mint SLABBED CGC 9.4 NM

Ronin
DC, 1983
Frank Miller series
1 . . . . . 4 13
2-5 3
6 . . . . . 5 17

Runaways
MARVEL, 2003
1-18 3

Runaways
MARVEL, 2005
1 3
1/Variant . . . 4
2-5 3

Sad Sack
HARVEY, 1949
1 500
2 250
3 125
4-10 100
11-19 70
20 50
21-30 35
31-40 25
41-50 15
51-70 10
71-90 8
91-100 5
101-150 . . . 3
151-287 . . . 2
288-289 . . . 3
290-293 . . . 2
3D 1 125

Saga of the Swamp Thing
DC, 1982
1 3
2-19 2
20 . . . . . 15 27
➥Alan Moore starts
21 . . . . . 12 22
22-25 6
26 4
27 . . . . . 4 11
28 . . . . . 4 17
29-32 4
33 3
34 5
35-36 3
37 . . . . . 55 59
➥1st Hellblazer
38 15
39-40 9
41-45 4
Ann 1-3 3

Sandman
DC, 1974
1 . . . . . 15 ▽ 47
2 . . . . . 7 25
3-5 4
6 . . . . . 4 19

Sandman
DC, 1989
1 . . . . . 25 △ 36
2 . . . . . 11 26
3 11
4 4
5 . . . . . 4 13
6-7 4
8 . . . . . 15 59
➥1st Death
8/Ltd. 35
9-14 4
15-21 3
22 . . . . . 4 ▽ 13
23-49 3
50 5
50/Gold . . . 20
51-74 3
75 4
Special 1 . . . 5

Sandman: A Gallery of Dreams
DC, 1994
1 . . . . . 3 16

UNSLABBED Near Mint SLABBED CGC 9.4 NM

Savage Dragon
IMAGE, 1993
½ 3
½/Platinum . . 4
1-3 3
4-12 2
13 3
13/Variant . . . 3
14 2
15-25 3
25/Variant . . . 4
26-49 3
50 3
51/Variant . . . 3
52-74 3
75 6
76-99 3
100 9
101-120 . . . 3

Savage She-Hulk
MARVEL, 1980
1 . . . . . 8 △ 25
2 . . . . . 5 19
3-5 3
6-25 2

Savage Sword of Conan
MARVEL, 1974
1 . . . . . 60 ▽ 170
2 . . . . . 28 86
3 . . . . . 16 58
4 . . . . . 12 55
5 . . . . . 12 40
6 . . . . . 12 27
7-9 12
10 . . . . . 12 65
11-19 8
20 . . . . . 8 31
21-29 6
30-50 5
51-173 3
174-235 . . . 2
Ann 1 . . . . . 8 62
Special 1 . . . 6

Savage Tales
MARVEL, 1971
1 . . . . . 150 544
2 . . . . . 32 ▽ 103
3 . . . . . 20 ▽ 66
4 . . . . . 20 59
5 . . . . . 12 71
6-11 10
12 8
Ann 1 . . . . . 8 82

UNSLABBED Near Mint SLABBED CGC 9.4 NM

Scooby-Doo
MARVEL, 1977
1 . . . . . 12 50
1/35¢ 20 50
2-4 7
5-9 4

Scooby Doo, Where Are You?
GOLD KEY, 1970
1 60
2-8 24
9-11 18
12 . . . . . 18 87
13-18 18
19 . . . . . 18 89
20-30 12

Scooby Doo, Where Are You?
CHARLTON, 1975
1 15
2 10
3-5 7
6-10 6
11 5

Scorpion
ATLAS-SEABOARD, 1975
1 . . . . . 16 37
2 . . . . . 16 18
3 10

Scream Comics
HUMOR, 1944
1 . . . . . 100 313
2 55
3-10 45
11-18 42
19 52

Sea Devils
DC, 1961
1 300
2 175
3 120
4-5 85
6-10 55
11-12 38
13 42
14-20 38
21-22 28
23 . . . . . 28 127
24-28 28
29 . . . . . 28 136
30-35 28

UNSLABBED Near Mint SLABBED CGC 9.4 NM

Secret Agent
GOLD KEY, 1966
1 . . . . . 40 △ 126
2 25

Secret Origins
DC, 1961
Ann 1 . . . 400

Secret Origins
DC, 1973
1 . . . . . 14 58
2 8
3-4 7
5-7 6

Secret Six
DC, 1968
1 . . . . . 45 165
2 15
3-5 12
6 . . . . . 15 59
7 20

Secret Society of Super-Villains
DC, 1976
1 . . . . . 7 △ 29
2 4
3 . . . . . 4 42
4-5 4
6-15 3

Secrets of Haunted House
DC, 1975
1 . . . . . 35 125
2-4 12
5 18
6-9 10
10 . . . . . 10 23
11-15 10
16-20 6
21-30 3
31 5
32-46 3

Secrets of Sinister House
DC, 1972
5 35
6-9 18
10 20
11-15 10

RETROVIEW

Tarzan #227 ★★

DC
Jan 1974
Writer: Joe Kube
Pencils: Kubert
Inks: Kubert
Cover: Kubert

No CGC copies

"Ice Jungle" • 18 pp.

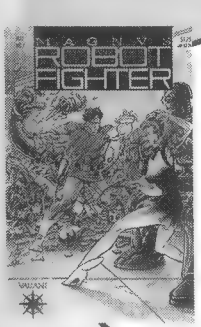
Two youths from very different backgrounds endure rites of manhood on a mountain's frozen "Ice Jungle."

When Chief Zama of the M'Butos sends his son Tallum to the mountain with instructions to only return with The Necklace of Fire, Tarzan appoints himself Tallum's guardian angel. Meanwhile, J. Pellington Stone III is on his own quest to prove his manhood to his father, by capturing a Snow Ape. On the icy mountain, the three and a trio of Snow Apes, one of whom wears The Necklace of Fire, meet. The ensuing conflagration leaves only Tarzan and Tallum alive.

"Tarzan's Animal Encyclopedia" • 2 pp.

© Edgar Rice Burroughs, Inc.

Then 20c NOW $4



△ #1

The Valiant view

In 1991, Valiant switched from comics based on Nintendo videogame properties to adventure series, including a revival of Gold Key's Magnus Robot Fighter. The series updated the character and tied him into the Valiant universe with a new backstory.

image © 1991 Western Publishing

THE BOTTOM LINE

	Sendaway issue		Trading cards in #1-8		1st Tekla		Flipbook with Rai back-up begins			Fights Rai	Flipbooks end; goes to $1.95
	O/card CA. 92	O/no card CA. 92	1 MAY 91	2 JUL 91	3 AUG 91	4 SEP 91	5 OCT 91	6 NOV 91	7 DEC 91	8 JAN 92
NM Price	$40	$30	$10	$8	$5	$5	$6	$6	$4	$4

Tarzan #228 ★★

© Edgar Rice Burroughs, Inc.

DC
Feb 1974
Writer: Joe Kubert
Pencils: Kubert
Inks: Kubert
Cover: Kubert

"Trial by Blood" • 18 pp.

Along with two maidens, Tarzan is staked out for sacrifice to a gargantuan dinosaur!

Pygmies capture Tarzan and take him to a scene that is straight out of King Kong. Passing through a ponderous gate set in a colossal wooden wall, a prehistoric landscape is revealed. It's the home of a monster. The pygmy chief explains, While one maiden is chewed, he escapes with the other and eventually kills the beast. He then lays blame on the chief for not having dealt with the problem himself.

"Tarzan's Animal Encyclopedia" • 2 pp.

Best CGC copy **9.6**

Then 20¢ NOW $4

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
16	7	
17	7	75
18	10	

Secret War
MARVEL, 2004

1	10	
1/2nd	5	15
1/3rd	4	
2	6	
2/2nd-4	4	

Sensational Spider-Man
MARVEL, 1996

-1	2	
0	5	
1	2	
1/Collector's	4	15
2-11	2	
11/Collector's	7	
12-24	2	
25-25/Variant	3	
26-33	2	
Ann 1996	3	

Sensation Comics
DC, 1942

1	32400	
2	5200	
3	2750	
4	1850	
5	1550	
6	1400	
7-10	1140	
11-19	1075	
20	1075	895
21-30	840	
31-34	610	
35-40	560	
41-44	495	
45	495	800
46-50	495	
51-58	455	
59	455	942
60	455	
61-67	395	
68	500	
➥1st Huntress		
69	395	662
70	395	
71	380	
72	380	1569
73-80	380	
81	425	
82-83	385	
84	385	1060
85-90	385	
91-93	190	
94	350	
95-99	190	
100-109	450	

Sentry
MARVEL, 2000

1	7	
1/Variant	10	
1/Conv	15	
2-5	3	
FF: 1	3	
Hulk: 1	3	
Spider-Man: 1	3	
Void: 1	5	
X-Men: 1	3	

Serenity
DARK HORSE, 2005
Joss Whedon series

1/Cassaday	4	
1/Hitch	3	
1/Jones	4	

Sgt. Fury
MARVEL, 1963

1	1175	
2	400	
3-5	225	
6-10	150	
11	80	
12	80	386
13	450	1763
➥Cap. America app.		
14	75	290
15	75	
16	65	241
17-18	60	
19	60	197
20-21	30	
22	30	96
23-24	30	
25	30	89
26	30	110
27	30	
28	30	136
29-31	30	
32-38	25	
39	20	89
40	20 △	69
41	15 ▽	55
42-48	15	
49	15	56
50	15	48
51	15	
52	15	62
53	15	
54	15	57
55	15	81
56	15	51
57	15	
58	15 ▽	39
59	15	69
60	15	68
61-63	15	
64	12	
65	12	41
66-67	12	
68	12	44
69-75	12	
76	12	50
77-85	12	
86	12	53
87-99	12	
100	25	113
101	12	
102	10	
103-106	8	
107	8	60
108-110	8	
111-115	6	
116	6	31
117-121	6	
122-131	5	
132-133	4	
133/30¢	20	
134	4	
134/30¢	20	
135-141	4	
141/35¢	15	
142	4	
142/35¢	15	
143-151	4	
152-167	3	
Ann 1	125	
Ann 2	55	
Ann 3	30	97
Ann 4	22	
Ann 5	10	
Ann 6-7	9	

Seven Soldiers
DC, 2005

0	5	
0/Faces	3	
Guardian: 1-2	3	
Klarion: 1-2	3	
Sh. Knight: 1-3	3	
Zatanna: 1-2	3	

Seventh Shrine
IMAGE, 2005

1	6	

Shade, The Changing Man
DC, 1977

1	9	34
2	4	13
3-4	4	
5	4	18
6	4	16
7-8	4	

Shadow
DC, 1973

1	12 ▽	43
2	8	35
3	8	
4	6	
5	4	16
6	5	
7-12	4	

Shadowhawk
IMAGE, 2005

1-3	3	

Shadowman
VALIANT, 1992

0/Non-chromium	5	
0/VVSS	45	
0	3	
0/Gold	20	
1	8	14
2-3	5	
4	3	4
5-6	3	
7	2	
8	4	
9	2	
10-15	1	
16	2	
17-18	1	
19	5	
20-24	1	
25	2	
26-31	1	
32-39	2	
40-41	3	
42	4	
43	7	
YB 1	4	

Shanna the She-Devil
MARVEL, 1972

1	27	100
2	6	
3-5	4	

Shanna the She-Devil
MARVEL, 2005

1	6	
2-6	4	

Shaolin Cowboy
BURLYMAN, 2005

1	4	
1/Variant	5	
2	4	
2/Mignola	8	
3	4	

Shaun of the Dead
IDEA & DESIGN WORKS, 2005

1	4	
1/Autographed	20	

Shazam!
DC, 1973

1	16 ▽	63
2	5	
3	5 △	36
4	4	
5-7	3	
8	14	64
➥100-page issue		
9-10	3	
11	3	29
12-17	9	
18-27	3	
28	2	
29-35	3	

She-Hulk
MARVEL, 2004

1	12	
2	7	
3	4	
4-12	3	

Sherlock Holmes
DC, 1975

1	8	29

S.H.I.E.L.D.
MARVEL, 1973

1	15	50
2-5	5	

Shock SuspenStories
E.C., 1952

1	850	
2	500	
3	350	
4	325	
5	290	
6-7	350	
8	260	
9-11	210	
12	225	
13	350	
➥Frazetta art		
14-15	200	
16-18	170	

Shogun Warriors
MARVEL, 1979

1	5	20
2-20	2	

Showcase
DC, 1956

1	2850	
2	800	
3	775	
4	26000	
➥1st Silver Age Flash		
5	925	
6	3600	
7	1800	
8	11500	
➥2nd SA Flash		

Odd Comics

From comic book to pulp magazine

While dozens of characters — everyone from The Shadow to Ka-Zar — moved from the pulps to comic books, virtually no characters started in the comics and moved to the pulps. This is odd, given that many comic-book publishers also published pulps during the Golden Age.

The two exceptions that I know of are The Black Hood and Sheena, Queen of the Jungle. The Black Hood first appeared in *Top Notch* #9 (Oct 40), published by MLJ, which later became Archie Comics. The two-fisted crime-fighter and his alter-ego, Kip Burland, got his own *Black Hood* pulp in September 1941. Oddly, this was three years before the Black Hood would solo in his own comic book. The title was changed to *Hooded Detective* in November 1941. One more issue appeared before the costumed super-hero was scrapped and the pulp changed into *Crack Detective*, a normal mystery pulp. Pulps had far smaller runs than comics, and, given war-time paper drives, the *Black Hood* pulps are scarce.

While many Fiction House comics got their names (and often stole their cover illustrations) from Fiction House's pulp line, only *Sheena, Queen of the Jungle* made the transition from comics to pulps in April 1951.While its stories were not much different from the Fiction House *Jungle* pulp (which lasted until 1953), the pulp *Sheena* lasted only one issue.

— ***George Hagenauer***

Turok appears — Goes to $2.25 — "Unity" crossover; Frank Miller on #15 — Logo changes — Gold edition

	9	10	11	12	13	14	15	16	17	18	19	20	21	21/Gold
	FEB 92	MAR 92	APR 92	MAY 92	JUN 92	JUL 92	AUG 92	SEP 92	NOV 92	NOV 92	DEC 92	JAN 93	FEB 93	FEB 93
NM Price	$3	$3	$6	$20	$3	$3	$3	$3	$2	$2	$2	$2	$2	$20

Saikano Vol. 5

In the first volume of this series, awkward young lovers Shuji and Chise were starting their relationship when the government covertly turned her into an ultimate weapon. Using the adolescent coping mechanism of ignoring facts, they ignore the growing sound of war drums and desperately cling to each other, believing love can triumph over annihilation.

VIZ
WRITER:
SHIN TAKAHASHI
ARTIST:
SHIN TAKAHASHI
B/W • 248 Pgs.
$9.95

But here, in the final volume, it becomes obvious that wishful thinking won't protect either, as they go through the motions of their lives while the bombs drop ever closer. We never learn the causes — or even the combatants — of this desperate war of attrition. (Although here we finally get a glimpse of "the enemy," who speaks schoolboy French.) But, then, the focus is supposed to be on how war affects ordinary people.

Her humanity is whittled away until she begins to think of herself as an angel of death and Shuji is finally forced to grow up. He faces just how arbitrary and mercurial romantic love can be and how cold a comfort it is when the world's about to end.

★★★ **— S.A. Bennett**

www.viz.com
ISBN: 1-59116-477-X

△ #30

More Valiant visions

As one of its most popular titles, Valiant's *Magnus* was a natural series for other titles to cross over with. Nearly every other Valiant universe member, ranging from Turok to X-O Manowar to the Harbinger kids, made an appearance at one time or another.

image © 1993 Western Publishing

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Showcase CONTINUED		
9	7200	
10	2600	
11-12	1625	
13-14	4200	
15	1650	
16	900	
17	2200	
➥1st Adam Strange		
18	1100	
19	1100	3125
20	850	
21	450	
22	5600	
➥1st SA Grn. Lantern		
23	1600	
24	1500	
25-26	275	
27	700	
28-29	350	
30	750	
31-32	340	
33	325	
34	1250	
35	650	
36	475	
37	525	
38	350	
39-40	300	
41-42	150	
43	450	
44	100	
45	275	
46-47	95	
48-52	65	
53-54	80	
55	220	801
➥Dr. Fate origin		
56	100	
57	120	
58	120 ▽	355
59	115	445
60	225	694
➥Spectre origin		
61	100	342
62	70	
63	40	
64	110	348
➥Spectre app.		
65	40	
66	25	93
67	25	
68	25	83
69-71	25	
72	25	86
73	85 ▽	264
➥1st Creeper		
74	40 ▽	147
➥1st Anthro		
75	70 △	264
➥1st Hawk & Dove		
76-77	45	
78	34	
79-80	45	
81	40	159
82	45	119
83-84	40	
85	12	
86	12	69
87	12	
88-89	8	
90-93	7	
94	10 ▽	24
➥New Doom Patrol		
95-99	8	
100	6	32
101	6	23
102	6	
103	6	27
104	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Silly Symphonies DELL, 1952		
1	200	
2	175	
3-4	125	
5-7	110	
8	110	391
9	110	
Silver Streak Comics LEV GLEASON, 1939		
1	10500	
2	3800	
3	3200	
4	1600	
5	1900	
6	13500	
7	8300	
8	3200	
9	1900	
10	1500	
11	1000	
12-14	850	
15-19	700	
20-23	600	
Silver Surfer MARVEL, 1968		
1	375 ▲	1264
2	160	346
3	135	555
4	265 △	853
➥Surfer vs Thor		
5	75	271
6	75	287
7	90	367
8	95	372
9	60	259
10	60	215
11	65	260
12	50 △	197
13	70	269
14	125	475
➥Spider-Man app.		
15	55	277
16	55	214
17	55	206
18	55	215
Silver Surfer MARVEL, 1987		
-1-½	3	
½/Platinum	6	
1	7	19
2	6	
3-10	4	
11-14	3	
15	4	
16-24	3	
25	4	
26-31	3	
32-33	2	
34	5	20
35	4	
36-38	3	
39-45	2	
46-47	3	
48-49	2	
50	5	15
51-74	2	
75	4	
76-85	2	
85/Collector's	3	
86-90	2	
91	1	
92-99	2	
100	3	
100/Variant	4	
101-124	2	
125	3	
126-146	2	
Ann 1-7	3	
Ann 1997	4	
Ann 1998	3	
Silver Surfer MARVEL, 1982		
1	12	

RetroView VENUS

MARVEL COMICS

Reviewed by Michelle Nolan

Venus, literally the Goddess of Love in this series, changed formats four times in only 19 issues and became one of the most nonsensical of all comic books in the process. Venus began as part of a group of Marvel heroines in the late 1940s. With #5, the title changed its lighthearted nature and became myth-loaded adventure, only to evolve into more of a romance comic book with #7. With #11, the title became loaded with "strange stories of the supernatural," as the cover read. The stories in #11-19 made the least sense of all — unless you like horror stories that read like illogical nightmares.

Venus ™ Marvel Comics

COST TO OWN THE ORIGINALS IN NM: $14,630

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Simpsons Comics BONGO, 1992		
1	5	
2	4	
3-10	3	
11-31	2	
32	3	
33-39	2	
40-108	3	
Simpsons Comics: Bart Simpson BONGO, 2000		
1-24	3	
Sin City DARK HORSE, 1993		
See Dark Horse Presnts		
1	15	
Sin City DARK HORSE		
Dame: 1	4	
Dame: 1/2nd-6	3	
Hell/Back: 1	3	
Hell/Back: 2-9	3	
Sat. Night: ½-1	3	
Lost/Lethal: 1	3	
Sex/Violence:	4	
Silent Night:	4	
Yell. Bastrd: 1	4	
Yell. Basd: 2-6	4	
Babe/Red:	3	
Big Kill: 1-5	3	
Sinister House of Secret Love DC, 1971		
1	125	445
2	75	
3	75	226
4	75	
Six Million Dollar Man CHARLTON, 1976		
1	12	49
2	6	21
3-5	5	
6-9	4	
Skull the Slayer MARVEL, 1975		
1	12	48
2	5	
3	2	
4-5	4	
5/30¢	20	
6	3	
6/30¢	20	
7-8	3	
Smoke IDEA & DESIGN WORKS, 2005		
1	10	
2	7	
Smurfs MARVEL, 1982		
1	4	19
2	4	18
3	4	
Snagglepuss GOLD KEY, 1962		
1	33	
2	24	
3	24	93
4	24	
Soap Opera Love CHARLTON, 1983		
1	25	102
2-3	15	
Sojourn CROSSGEN, 2001		
1	5	20
2-24	3	
25	1	
26-34	3	
Special 1	4	
Prequel:	5	22
Solar, Man of the Atom VALIANT, 1991		
1	7	23
2	5 ▽	13
3	5	18
4-5	5	
6	5	5
7	5	
8	6	
9	6	5
10	16 ▽	30
➥1st Eternal Warrior		
11	5	
12	4	
13	2	
14	4	
15-16	2	
17-32	1	
33	2	
34-41	1	
42-50	2	
51-56	3	
57-58	4	
59	5	
60	10	
Solo DC, 2005		
1-5	5	
Son of Vulcan DC, 2005		
1-2	3	
Son of Satan MARVEL, 1975		
1	15	61
2	12	30
3	8	40
3/30¢	12	83
4	8	
4/30¢	12	
5	8	44
5/30¢	12	
6-8	6	
Soulfire ASPEN, 2004 Michael Turner series		
0	5	
0/Conv	7	
0/DF	15	
1/Diamond	5	
1	7	
1/DF	15	
1/Jay	6	
1/Virgin	8	
1/Wizard	5	
2	6	
2/Rupps	10	
3	5	
4	3	
4/Variant	4	
4/Campbell	3	
4/Lee	4	
4/Conv	10	
Soulfire: Beginnings ASPEN, 2003		
1	4	
1/Conv	10	
Soulfire: Dying of the Light ASPEN, 2005		
0	3	
0/Conv	15	

Continues in *Rai and the Future Force* #9

Silver cover

Eternal Warrior appears

X-O appears

	22	23	24	25	25/WVS	26	27	28	29	30
NM Price	MAR 93 $2	APR 93 $2	MAY 93 $2	JUN 93 $2	JUN 93 $15	JUL 93 $1	AUG 93 $1	SEP 93 $1	OCT 93 $1	NOV 93 $1

Venus #1

★★★★

© Marvel Comics

Marvel
Aug 1948
Writer: Harvey Kurtzman
Pencils: Kurtzman
Inks: Kurtzman
Cover: Uncredited

Untitled • 10 pp.

Whitney Hammond, publisher of Beauty Magazine, finds himself trying to figure out what to do when the Goddess of Love drops into his lap (so to speak)!

Venus finds out that coming to Earth from Venus and becoming a "flesh-and-blood" woman isn't such a bad thing.

Untitled Venus story • 12 pp.

"Male Mixup" • 2 text pp.

"Hedy's Picture Problem!" • 4 pp.

"Hey, Look!" • 1 pp.

Best CBG copy: **8.0 Then 10¢ NOW $1,425**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Soul Saga TOP COW, 2000		
1	3	11
2-5	3	
Space Action ACE, 1952		
1	525	1228
2-3	350	
Space: 1999 CHARLTON, 1975		
1	7	
2-4	5	
5	5	15
6	5	
7	4	
Space Adventures CHARLTON, 1952		
1	240	
2	125	
3-5	105	
6-9	90	
10-12	225	
13	90	156
14-19	90	
20	110	
21	80	
23	100	
24-32	70	
33	325	
➥1st Captain Atom		
34	150	
35-40	125	
41	25	
42	75	
43	25	
44	25	68
45-50	25	
51-59	18	
60	18	71
61-72	12	
Space Family Robinson GOLD KEY, 1962		
1	200	
2	90	
3-5	70	
6-10	50	
11-13	30	
14	30	126
15	30	82
16-20	24	
21-24	20	
25	20	53
26	20	
27	20	59
28-29	20	
30	20	100
31-44	20	
45-54	10	
55-59	6	
Space Ghost GOLD KEY, 1967		
1	150	
Space Ghost COMICO, 1987		
1	4	
Space Ghost DC, 2005		
1	22	
2	10	
3-6	3	
Space Mouse AVON, 1953		
1	60	132
2	36	
3-5	30	
Sparkler Comics UNITED FEATURE SYNDICATE, 1941		
1	1500	
2	650	
3-4	425	
5-10	375	
11-20	300	
21-29	235	
30-40	165	
41-49	150	
50	150	296
51-60	100	
61-70	75	
71-90	55	
91-100	42	
101-120	30	
Spawn IMAGE, 1992		
1	5 △	15
1/Variant	3	
2	4	15
3	3	10
4	3	8
5	3	12
6	3	
7	4	15
8	4	7
9	4	12
10-17	3	
18	3	12
19	3	
20	3	10
21	3	14
22-24	3	
25	3	17
26-50	3	
51-97	2	
98-99	3	
100	5	
100/Variants	5	
101-147	3	
Ann 1	5	
Special Marvel Edition MARVEL, 1971		
1	14	
2-4	7	
5-14	6	
15	42 ▽	144
➥1st Shang-Chi		
16	16	62
Spectacular Spider-Man (Magazine) MARVEL, 1968		
1	90	289
2	75 ▽	193
Spectacular Spider-Man MARVEL, 1976		
-1	2	7
1	20 ▽	43
2	8	55
3	5	14
4	5	19
5	5	17
6	4	19
7	5	17
7/35¢	15	
8	5	19
8/35¢	15	
9	5	13
9/35¢	15	
10	4	19
10/35¢	15	
11	4	
11/35¢	15	
12	4	12
13-19	4	
20	4	13
21-22	3	
23	3	21
24-26	3	
27	12 ▽	45
➥1st Miller Daredevil		
28	12	44
➥2nd Miller Daredevil		
29-33	3	
34	3	14
35-41	3	
42	3	17
43	3	
44	3	10
45-48	3	
49	3	10
50	3	18
51-55	3	
56	5	
57	3	
58	3	20
59-63	3	
64	5	21
➥1st Cloak & Dagger		
65-82	3	
83	7	26
➥Punisher app.		
84	3	
85	5	21
86-89	3	
90	3	15
91-99	3	
100	5	
101	3	
102-115	2	
116	3	13
117-129	2	
130	3	
131	5	
132	4	
133	3	
134-135	2	
136	2	11
137-138	2	
139	2	13
140-142	2	
143	4	18
144-146	2	
147	8	
➥New Hobgoblin		
148	2	
149	3	
150-151	2	
152	2	11
153-156	2	
157	2	11
158	5	
159	4	
160-188	2	
189	4	12
190-195	2	
195/Collector's	3	
196-199	2	
200	4	20
201-213	2	
213/Collector's	3	
214-217	2	
217/Variant	3	
218-219	2	
220-221	3	
222	2	
223	3	
223/Variant	3	
224	2	
225	5	25
225/Variant	4	
226-228	2	
229	3	
229/Variant	4	
230	4	
231-249	2	
250	3	
251-263	2	
Ann 1	5	29
Ann 2-9	4	
Ann 1997	3	
Special 1	4	

Odd Comics

Show - Spectacular $

From comic strip to pulp magazine

The pulps spawned many popular characters who later appeared in comic strips. Tarzan and Buck Rogers both began in the pulps and later had long runs in comic strips. It was rare, however, for characters created in comic strips to appear in pulps.

C.J.H. Publications was one of the first to explore whether a comic strip's popularity would transfer to the pulps.

Oddly, it chose three characters from three different syndicates. *Dan Dunn*, a detective strip that was an early *Dick Tracy* competitor, went first — in September 1936. While *Dunn* first appeared in a one-shot black-and-white comic book, its success was mainly as a comic strip.

It was followed by *Tailspin Tommy* in October 1937. In spite of colorful stylized covers, each lasted only two issues.

In December 1936, they were joined by *Flash Gordon Strange Adventure Magazine*. It featured art by **Alex Raymond,** making it the only one of the pulps to use art from the comic strip. It, sadly, lasted only one issue and is the most sought-after of the lot.

In April 1937, Merwel Publishing brought out a *Don Winslow* pulp based on the comic strip about the Lt. Commander in U.S. Naval Intelligence. It also ended with the second issue.

*— **George Hagenauer** reports on original art markets for **CBG**. Write him at **yellowkd@merr.com***

Timewalker appears — Appearance of Starwatchers, Rai — Torque appears — "Chaos Effect" tie-in — "Geomancer Quest" begins

	31 DEC 93	32 JAN 94	33 FEB 94	34 MAR 94	35 APR 94	36 MAY 94	37 JUN 94	38 AUG 94	39 SEP 94	40 OCT 94	41 NOV 94	42 DEC 94	43 JAN 95
NM Price	$1	$1	$1	$1	$1	$2	$1	$1	$1	$1	$1	$1	$1

PRICE GUIDE KEY: OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Sakura Taisen

Fans of the popular *Sakura Wars* videogame (not to mention the TV series and movie) might be disappointed that the first volume of this version doesn't play up the series' high-concept premise.

To wit: It's about pretty girls in color-coordinated spirit-powered robots fighting demons in turn-of-the-century Japan.

Instead, it focuses on poor Ensign Ogami, a brave warrior expecting to be assigned to some military installation vital to protecting his country but, instead, inexplicably posted as a ticket taker at a Tokyo all-girl revue. Of course, it's just part of our hero's cover, but Ogami is kept in the dark. From his menial tasks, he learns theater can touch anyone, as seen through a trio of comic-relief gangsters who serve as a Greek chorus.

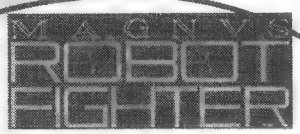
And while the pretty girls come in all shapes, sizes, and ethnicities, clearly the star is Sakura: a perfected Japanese maiden with a surprisingly casual attitude. Beautifully drawn and utterly elegant, finally, here's a worthy anime adaptation.

TOKYOPOP
WRITER:
HIROI OUJI
ARTIST:
HIROI OUJI
B/W • 192 Pgs.
$9.99

★★★½ — **S.A. Bennett**

www.tokyopop.com
ISBN: 1-59532-942-0

△ #50



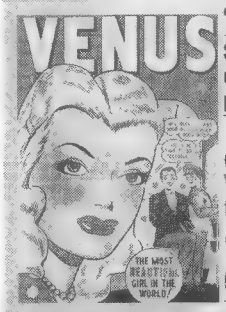
Son of Magnus

Following an adventure in the 20th century, a time-tossed Magnus returned to his 41st century home and his family. However, the elder Magnus' adventures took a back seat to those of his son, Torque, who ran afoul of that era's Rai and forged his own legacy.

Image © 1995 Western Publishing

RETROVIEW
Venus #2

★★★



"Way Out West!" • 8 pp.
Sent to Cactus City via Della Mason's chicanery, Venus doesn't let a prickly problem get the better of her.

Della, Whitney Hammond's jealous secretary, finds that tricking Venus isn't easy when the prank backfires into a coup for *Beauty Magazine.*

"Venus Stops the Presses!" • 5 pp.

"Between Two Worlds" • 10 pp.

"Birthday Blues!" • 4 pp.

"Murder in Miniature" • 2 text pp.

Marvel
Oct 1948
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

© Marvel Comics

No CGC copies

Then 10¢ NOW $800

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Spectacular Spider-Man MARVEL, 2003		
1	4	
1/CanExpo	6	
2-3	3	
4	4	
5-7	3	
8-13	2	
14	3	
15	7	
➥Avngrs Disassmbled		
16	5	
➥Avngrs Disassmbled		
17-19	2	
20	3	
➥Organic webshooters		
21-27	2	
Spectre DC, 1967		
1	150	538
2	50	150
3	40	156
4	40	160
5	40	170
6	30	130
7	30	148
8	30	157
9	30	137
10	30	136
Spectre DC, 2001		
1	3	11
2-27	3	
Speed Buggy CHARLTON, 1975		
1	12	46
2-9	8	
Spellbinders MARVEL, 2005		
1-4	3	
Spider-Girl MARVEL, 1998		
0	2	
½	3	
1	4	
1/Variant	4	
2-5	3	
6-24	2	
25	3	
26-58	2	
59-74	3	
75	8	
76-88	3	
Ann 1999	4	
Spider-Man MARVEL, 1990		
-1	2	
½	4	12
½/Platinum	6	
1 ▽	5	21
1/Gold, UPC	50	
1/Gold, no UPC	5	
1/Platinum ▽	42	140
1/Silver	5	
2	3	17
3	3	31
4	3	
5	3	12
6	3	13
7	3	12
8	3	26
9	6	27
10	4	15
11	3	9
12	3	
13 ▽	5	19
14	3	
15	2	
16	2	11
17-25	2	
26	4	12
27-43	2	
44	2	8
45-46	2	
46/Collector's	3	
47-49	2	
50	3	
50/Variant	4	
51	3	
51/Variant	3	
52-56	2	
57	3	
57/Variant	3	
58-74	2	
75	4	
76-98	2	
98/Variant	2	
Ann '97-98	3	
Giant 1	4	
Hol 1995	3	
Spider-Man and Doctor Octopus MARVEL, 2003-4		
Neg. Exp: 1-5	3	
Reach: 1	3	
Reach: 2-5	3	
Year 1: 1-5	3	
Funeral: 1-4	2	
Spider-Man & His Amazing Friends MARVEL, 1981		
1	9	35
Spider-Man: Blue MARVEL, 2002		
1	6	8
2-6	5	
Spider-Man: Breakout MARVEL, 2005		
1-4	3	
Spider-Man: Chapter One MARVEL, 1998		
0	3	
1	3	5
1/DF	4	
1/Variants	14	
2	3	
2/Variants	4	
3-12	3	
Spider-Man: House of M MARVEL, 2005		
1	3	
1/Conv	15	
2	3	
Spider-Man: Maximum Clonage MARVEL, 1995		
Alpha:	5	40
Omega:	5	
Spider-Man Special Ed. MARVEL, 1992		
1	7	24
Spider-Man Team-Up MARVEL, 2005		
0	3	
Spider-Man 2099 MARVEL, 1992		
1	3	13
2-18	1	
19-25	2	
25/Variant	3	
26-46	2	
Ann 1	3	
Special 1	4	
Spider-Man Universe MARVEL, 2000		
1	5	
2	5	9
3-5	5	
6-7	4	
Spider-Man Unlimited MARVEL, 1993		
1	4	10
2-12	4	
13-22	3	
Spider-Man vs. the Hulk MARVEL, 1979		
1	7	28
Spider-Man vs. Wolverine MARVEL, 1987		
1 ▽	6	24
Spider-Woman MARVEL, 1978		
1 ▽	6	23
2-3	3	
4	2	13
5-36	2	
37	4	20
➥1st Siryn		
38	4	19
➥X-Men app.		
39-49	1	
50	4	14
Spidey Super Stories MARVEL, 1974		
1	20	79
➥Spider-Man origin		
2	6	
3	5	
4	5	18
5	5	40
6	5	
7	5	23
8-9	5	
10	5	33
11-43	5	
44	5	23
45-56	5	
57	5	20
Spine-Tingling Tales GOLD KEY, 1975		
1	20	72
2-4	8	
Spirit NEWSPAPER, 1940		
1	700	
2	325	
3	175	
4-5	125	
6-10	100	
11-20	75	
21-52	55	
53-83	45	
84-135	35	
136-187	28	
188-240	20	
241-290	16	
291-396	35	
397-585	30	
586-634	15	
635-641	125	
642	75	
643-644	125	
645	75	
Spirit QUALITY, 1944		
1	600	
2	350	
3	250	
4-5	185	
6-10	150	
11	125	
12-17	200	
18-21	250	
22	350	
Spirit FICTION HOUSE, 1952		
1	250	
2	225	
3-4	175	
5	200	
Spirit HARVEY, 1966		
1	50	87
2	42	
Spirit WARREN, 1974		
1	22	
2	10	39
3	7	
4-12	6	
13-15	5	
16	7	
17-41	4	
Special 1	35	
➥Mail-in only		
Spoof MARVEL, 1970		
1	12	
2	7	
3	8	
4-5	7	
Spy Smasher FAWCETT, 1941		
1	1650	
2	600	2350
3-4	375	
5-7	325	
8-9	300	
10	325	
11	300	
Stalker DC, 1975		
1	5	22
2-4	2	
Starfire DC, 1976		
1	5	18
2-8	2	
Starslayer PACIFIC, 1982		
1	2	
2	4	14
3-34	1	
Star Spangled Comics DC, 1941		
1	3900	
2	1550	
3	950	
4-5	875	
6	800	
7	8000	
➥1st Newsboy Legion		

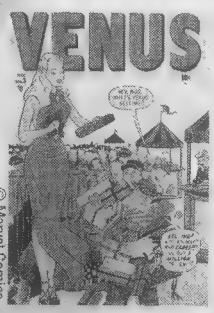
"Geomancer Quest" ends

"Birthquake" crossover

NM Price	44 FEB 95 $3	45 MAR 95 $2	46 APR 95 $2	47 MAY 95 $2	48 JUN 95 $2	49 JUL 95 $2	50 JUL 95 $2	51 AUG 95 $2	52 AUG 95 $2	53 SEP 95 $2

Venus #3

★★★



© Marvel Comics

"The Handsomest Man in the World" • 10 pp.

Della convinces Whitney to send Venus on a hopeless mission — but the secretary sees her trick backfire.

Rodney Radiant, the best-looking movie star on Earth, finds he's no match for the charms and wiles of a beauty queen from Venus.

"The Day the Sun Stood Still!" • 9 pp.

Apollo figures he has the upper hand on Venus — until she coaxes him to leave Earth.

"Money Mad!" • 4 pp

"The Make-Up" • 2 text pp.

"Special Feature from Venus" • 1 pp.

Marvel
Dec 1948
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

No CGC copies

Then 10¢ NOW $675

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
8-10	1600	
11-16	1175	
17	1500	
18-19	1000	
20-30	850	
31-40	525	
41-50	425	
51-55	400	
56	400	913
57-60	400	
61-64	375	
65	1050	
➥Robin stories start		
66-68	690	
69	800	
➥1st Tomahawk		
70	690	
71-80	575	
81-83	450	
84	625	
85-86	450	
87	625	
88-94	500	
95-99	265	
100	300	
101-110	225	
111-112	200	
113	375	
114	325	
115-131	200	

Star Spangled War Stories
DC, 1952

132 (1)	750	
133 (2)	550	
3	475	
4-6	285	
7-10	220	
11-20	185	
21-30	130	
31-40	90	
41-50	70	
51-70	60	
71-83	55	
84	125	
➥1st Mlle. Marie		
85-87	80	
88-89	65	
90	325	
➥1st Dinosaur Island		
91	45	
92	110	
93	45	
94-99	110	
100	145	
101-125	60	
126	60	212
➥1st Sgt. Gorilla		

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
127-130	60	
131	60	294
132-133	60	
134	65	
135-138	60	
139	50	
140-143	24	
144	27	
145	35	122
146-150	20	
151	110	423
➥1st Unknown Soldier		
152-153	20	
154	55	
➥Unk. Soldier origin		
155	16	
156-161	14	
162-180	6	
181-204	5	

Star Trek
GOLD KEY, 1967

1	300	
2	90	
3	80	
4	60	
5-6	55	
7	48	
8-9	40	
10	36	
11	25	
12	25	70
13	25	104
14	25	170
15	25 ▽	60
16-23	25	
24-30	20	
31-38	15	
39	15	83
40	15	
41-43	12	
44	12	54
45-47	12	
48	12	66
49-52	12	
53	12	48
54-59	12	
60-61	10	

Star Trek
MARVEL, 1980

1	5 ▽	18
2	3	9
3-17	2	
18	2	21

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Star Wars		
MARVEL, 1977		
1	20 ▲	75
1/35¢	600	6552
1/2nd	4 ▲	75
2	10	30
2/35¢	150	
3	8	25
3/35¢	150	
4	7	26
4/35¢	150	
5	7	38
5/2nd	7	38
6	7	21
6/2nd	7	21
7	7	19
8	7	
9	7	18
10	7	
11	7	15
12	7	
13	7	29
14	7	26
15-16	7	
17	7	23
18-19	7	
20	6	9
21	6	28
22	5	
23	5	18
24	4	
25	4	18
26-27	4	
28	4	10
29	4	26
30-31	4	
32	4 △	10
33	4	10
34	4	9
35	4	12
36-39	4	
40	4	27
41	4	
42	4	24
43	4	11
44	4	13
45-48	4	
49	5	
50-53	4	
54	4	20
55-63	4	
64	4	11
65-67	4	
68	4 △	31
69-70	4	
71	4	16
72	4	13

October Comics Birthdays

Oct. 1
Bill Spicer (1937)
Richard Corben (1940)
David Dorman (1958)
Don Daley (1958)
William Byrne (1962)
Ande Parks (1964)

Oct. 2
Mark Borax (1954)
Randy Zimmerman (1959)

Barbara Randall Kesel (1960)
John Talbot Marshall (1964)
Bill W. Miller (1964)

Oct. 3
Harvey Kurtzman (1924)

Oct. 4
Tod Smith (1952)
Chris Warner (1955)
Donna Karen (D.K.) Upshaw (1959)
Marc McLaurin (1964)

Oct. 5
Tim Burgard (1957)
Jeff Nicholson (1962)

Oct. 6
Joanne Spaldo
Alfred Harvey (1913)
John Nyberg (1955)
Kathleen A. Webb (1956)
Michael Carlin (1958)
Jim Nelson (1962)
Darwin McPherson (1966)

Oct. 7
Howard Chaykin (1950)
Marvin Perry Mann (1953)
Rod Underhill (1953)
Phil Yeh (1954)

Oct. 8
Harvey Pekar (1939)

Oct. 9
Adam Blaustein
Russell Myers (1938)
Mike Peters (1943)
Michael Catron (1954)
Michael Netzer (1955)
Matt Wagner (1961)
Andrew C. Robinson (1970)

Oct. 10
Linda Grant
Paul Nagy (1959)
Douglas W. Dlin (1967)

Oct. 11
Bruce Hamilton
Kathryn Mayer
Joe Simon (1915)
Todd R. Reis (1949)
Jim Woodring (1952)
Patrick J. Williams (1958)

Oct. 12
Roger Armstrong (1917)
Pat Brady (1947)
Dan Abnett (1965)

Oct. 13
Margaret Clark
Ed Magalong
Harry Hershfield (1885)
Robert M. Ingersoll (1952)

Oct. 14
Charlie Williams (1952)
Michael R. Hawkins (1965)
Brandon Peterson (1969)

Oct. 15
Vince Colletta
Cam Kennedy (1944)

Oct. 16
Joe Sinnott (1926)
Bob Hall (1944)
Mark Badger (1958)

Oct. 17
Jerry Siegel (1914)
Bill Holbrook (1958)

Oct. 18
Larry Blake (1952)
Sandy Plunkett (1955)
Jim Massara (1959)

Oct. 19
Jim Starlin
Jack Tippit (1923)
Nadine Messner-Loebs (1940)
Michael Manley (1961)
Don Chin (1963)

Oct. 20
Sid Jacobson
Frank Herbert (1920)
Jim Engel (1956)
Len Kaminski (1962)
Paul Fricke (1963)

Oct. 21
Pat Bastienne
Tom Morgan
John Dennis (1950)
Paul Levitz (1956)
Jeff Albrecht (1957)
Bob Keenan (1957)
Michael Dooney (1959)
Stuart Kerr (1960)

Oct. 22
Steven Grant (1953)
John Tighe (1962)

Oct. 23
Russel Harvey
Eric Shanower (1963)

Oct. 24
Paul Laikin
Bob Kane (1916)
Al Feldstein (1925)
Mindy Newell (1953)
Laurel Fitch (1953)
Mark H. Campos (1962)
Scott Alexander Frantz (1966)

Oct. 25
Peter Ledger (1945)
Michelle Wrightson (1941)
June Brigman (1960)

Oct. 26
Larry Lieber (1931)
Steve Collins (1954)
Pierangelo Boog (1957)
John Morelli (1962)
Glynis Oliver (1949)

Oct. 27
Bernie Wrightson (1948)

Oct. 28
Leonard Starr (1925)
Rolf E. Stark (1939)
Jim Valentino (1952)
Stephen Donnelly (1959)
Jim Gillespie (1959)
Ian Shires (1967)
Karl C. Story (1967)

Oct. 29
Bill Mauldin (1921)
Ralph Bakshi (1938)
Nicola Cuti (1944)

Batton Lash (1953)

Oct. 30
Don Thompson (1935)
P. Craig Russell (1951)
Michael O'Connell (1968)

Oct. 31
Frank Stack (1957)

Goes to $2.50

Torque becomes a Psi-Lord

Death of Magnus?

Cardstock cover

	54	55	56	57	57/error	58	59	60	61	62	63	64	Y'bk 1
	SEP 95	OCT 95	OCT 95	NOV 95	NOV 95	NOV 95	DEC 95	DEC 95	JAN 96	JAN 96	FEB 96	FEB 96	CA. 94
NM Price	$2	$3	$3	$3	$10	$3	$3	$3	$4	$4	$5	$12	$5

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Seimaden Vol. 1

"What becomes of a man who spends his life in the underworld for a love that lasts beyond the grave?" asks the back-cover copy of *Seimaden*. "Nothing very interesting," is, sadly, the answer. In some vague medieval fantasy world, amnesiac bar dancer Hildegarde is protected from overeager admirers by the sinister Laures. Centuries ago, he became the prince of the damned (unfortunately getting stuck with a pair of those batwing head handles) to save her life.

DC/CMX
WRITER:
HIGURI YOU
ARTIST:
HIGURI YOU
B/W • 180 Pgs.
$9.99

He's waited all this time for her to be reincarnated so he could collect her body and soul, but, then, the blonde Roddrick, with mysterious powers of his own, enters the picture claiming to be Hildy's old lover.

As battles between good and evil go, this one's pretty muddy, since Roddrick is uninteresting and Hildy is hardly a frightened virgin desperately waiting to be picked up by either of them. ("I'm not a lady," she tells Laures, punctuating that, well, she dances in bars.) And, though theoretically pining for his true love, Laures sleeps with whoever's handy.

★★ — **S.A. Bennett**

www.cmxmanga.com
ISBN: 1-40120-699-9

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED CGC 9.4 NM
Star Wars CONTINUED		
73	4	
74	4	15
75	4	11
76	4	
77	4	17
78-80	4	
81	4	27
82-83	4	
84	4	17
85	4	14
86	4	15
87	4	
88	4	19
89	4	19
90-91	4	
92	4	12
93-95	4	
96	4	11
97	4	
98	4	16
99	4	
100	4	13
101	4	16
102	4	15
103-106	4	
107 ➥Low distribution	25	70
Ann 1	8	24
Ann 2	5	14
Ann 3	5	

Star Wars
DARK HORSE, 1998

0	10	
1	4	
2-49	3	
50 ➥Title SW Republic	6	
51-76	3	

Star Wars: Crimson Empire
DARK HORSE, 1997

1	6	
2-6	5	

Star Wars: Crimson Empire II
DARK HORSE, 1998

1	4	
2-6	3	

Star Wars: Dark Empire
DARK HORSE, 1993

1	6	
1/Gold	5	
1/Platinum	6	
2-6	4	
2-6/Gold	4	
2-6/Platinum	5	
Ashcan 1	1	

Star Wars: Dark Empire II
DARK HORSE, 1994

1-6	3	
1-6/Gold	4	

Star Wars: Empire
DARK HORSE, 2002

1-32	3	

Star Wars: Episode III: Revenge of the Sith
DARK HORSE, 2005

1-4	3	

Star Wars: General Grievous
DARK HORSE, 2005

1-3	3	

Star Wars: Jedi - Yoda
DARK HORSE, 2004

1	5	

Star Wars: Obsession
DARK HORSE, 2004

1	8	
2	4	
3-5	3	

Star Wars: Return of the Jedi
MARVEL, 1983

1	4	13
2	4	
3	4	10
4	4	

Star Wars Tales
DARK HORSE, 1999

1-4	5	
5-21	6	
22/Art	7	
22/Photo	6	
23/Art	7	
23/Photo	6	
24/Art	7	
24/Photo	6	

Star Wars: Union
DARK HORSE, 1999

1	14	
2	10	
3	7	
4	5	

Star Wars: Vader's Quest
DARK HORSE, 1999

1-4	3	

Steel, The Indestructible Man
DC, 1978

1	5	20
2-5	2	

Strange
MARVEL, 2004

1-6	4	

Strange Adventures
DC, 1950

1	2500	
2	1150	
3	800	
4	750	
5-7	600	
8	496	
9 ➥1st Captain Comet	1120	2412
10	360	
11	475	
12	380	
13	475	
14	630	
15	475	
16	425	
17	230	
18-20	425	
21-22	320	
23	325	
24	360	
25	308	
26	280	
27-29	285	
30	390	
31-38	255	
39	390	
40-41	225	
42	250	
43	225	
44	296	
45-46	225	
47	186	
48	225	
49	184	
50	205	
51	185	
52	205	
53	195	
54	115	
55	170	
56-60	115	
61-70	100	
71-74	90	
75	60	
76-78	90	
79	120	
80	90	
81-83	80	
84	95	
85-90	80	
91	76	
92-93	72	
94	64	
95	72	
96	52	
97	72	
98	60	
99	72	
100	100	
101	56	
102-103	80	
104-106	56	
107	65	
108-109	56	
110	65	
111	50	
112	46	
113	74	
114 ➥1st Star Hawkins	100	
115-116	50	
117 ➥1st Atomic Knights	525	
118	66	
119	85	
120 ➥2nd Atomic Knights	180	
121-122	62	
123	66	
124	72	
125-126	62	
127	41	
128	65	
129	81	
130	37	
131	34	
132	64	
133	54	
134	56	
135	55	
136	40	
137	37	
138	48	
139-140	40	
141	48	
142-145	40	
146	25	
147-148	40	
149	25	
150	40	
151-153	34	
154	36	
155-160	34	
161-167	22	
168	18	
169	22	
170	33	
171	19	
172	22	
173	30	
174	22	
175	36	
176-177	22	
178	14	
179	22	
180 ➥1st Animal Man	110	
181	14	
182	17	
183	19	
184 ➥Animal Man app.	42	
185	15	
186	16	
187	9	
188	15	
189	21	
190 ➥Animal Man app.	80	329
191	9	
192	12	30
193	12	
194	9	
195 ➥Animal Man app.	26	
196-197	12	
198	7	
199	20	100
200	12	
201	35	
202-204	10	
205	90	
206	45	
207	40	214
208	45	▽ 184
209	50	205
210	50	202
211	42	
212	42	173
213	30	129
214	50	207
215	32	
216	21	
217	8	51
218	9	46
219	7	
220	12	
221-222	9	
223	10	
224-230	8	
231-244	5	

Strange Girl
IMAGE, 2005

1-2	3	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

Starting all over again

After more than year's hiatus, videogame manufacturer Acclaim, which had acquired Valiant, revived *Magnus Robot Fighter*, this time with a Terminator-like theme, in which Magnus came to the 20th century to prevent the rise of the robots.

Image © 1997 Western Publishing

RETROVIEW
Venus #4

★★1/2

Marvel
Apr 1949
Writer: Harvey Kurtzman
Pencils: Harvey Kurtzman
Inks: Harvey Kurtzman
Cover: Uncredited

"Whom the Gods Would Destroy!" • 12 pp.

Della lives up to her namesake, Delilah, when Venus brings Samson to Earth to make Whitney Hammond jealous.

The title makes no sense at all in this frothy tale, as Venus learns again a new meaning for love.

"It's All in the Mind!" • 6 pp.

Della finds that fooling Venus into adapting a "plane Jane" philosophy can produce ugly results.

"Oh, Doctor!" • 6 pp.

"Out of This World" • 2 text pp.

"Hey Look!" • 1 pp.

© Marvel

No CGC sales

Then 10¢ NOW $650

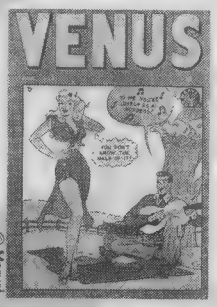
X-O Manowar cameo ▼ Painted cover ▼ Gold Key homage cover ▼

1	1/Variant	2	3	4	5	6	7
MAY 97	MAY 97	JUN 97	JUL 97	AUG 97	SEP 97	OCT 97	NOV 97
$3	$3	$3	$3	$3	$3	$3	$3

NM Price

Venus #5

★★★



© Marvel

Marvel
Jun 1949
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Her Perilous Quest!" • 7 pp.

Jupiter decides to help Whitney Hammond find love with Della so that the mighty god can have Venus.

The deceptive cover marks the final humorous appearance of Venus - for her first multi-chapter tale is (more or less) played straight for the first time.

"Defeat!" • 5 pp.

Venus apparently can't prevent a murder - or can she?

"The End of the Quest!" • 7 pp.

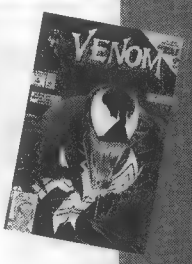
Even Jupiter finds he can't conquer love, as Venus returns to Whitney's arms and the wordiest story in the title's history ends.

Best CGC copy: 8.5 **Then 10c NOW $650**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Strange Planets		
SUPER, 1958		
1	60	217
9	35	
10-11	20	
12	20	76
13-16	15	
Strangers in Paradise		
ANTARCTIC, 1993		
0	75	
1	65	20
2	24	
➥2,300 printed		
3	18	
Strangers in Paradise		
ABSTRACT, 1994		
1	30	
1/Gold	4	
2	15	
3	12	
4	10	
5	10	
6-10	8	
11-12	5	
13	4	
2-13/Gold	3	
Strange Sports Stories		
DC, 1973		
1	18	41
2	9	
3-6	7	
Strange Suspense Stories		
CHARLTON, 1952		
1	450	
2	325	26
3-5	275	
16	150	
17	110	
18	160	
19	200	
20	160	
21	110	
22	135	
27	60	
28-30	50	
31-33	100	
34	200	
35	100	
36	145	
37	100	
38	45	
39-41	80	
42-44	20	
45	80	
46	20	
47-48	80	
49	20	
50-51	75	
52-54	50	
55-60	20	
61-74	14	
75	90	
76-77	20	
Strange Tales		
MARVEL, 1951		
1	2000	
2	700	
3-5	550	
6-10	400	
11-20	275	
21-30	215	
31-44	190	
45-57	150	
58	160	
59	180	
60	150	
61	180	
62-63	130	
64	160	
65-66	125	
67	170	
68	125	
69	155	
70-78	120	
79	200	
80	120	
81-82	110	
83	100	
84	185	
85-88	110	
89	240	
90-92	110	
93-96	100	
97	300	
98-100	100	
101	700	
➥Human Torch starts		
102	290	1463
➥Human Torch app		
103-105	230	
106	170	
107	185	
108	170	
109	170	751
110	950	
➥1st Dr. Strange		
111	290	
112-113	105	
114	240	
115	360	
➥Dr. Strange origin		
116	80	
117-118	65	
119	85	
120-121	80	
122	80	406
123	45	593
124-125	45	
126	50	
127	40	
128	40	491
129	40	382
130	45	359
131-132	40	
133	40	350
134	40	
135	80	
➥1st S.H.I.E.L.D.		
136	26	263
137	26	
138	26	109
139-142	26	
143	26	147
144-145	26	
146	28	
147	26	97
148	45	180
➥Ancient One origin		
149	26	116
150	30	148
151	40	
152	24	138
153	24	
154	24 ▽	138
155	24	
156	24	123
157	24	
158	24	156
159	30	199
160	24	180
161	24	204
162	24	134
163	24	155
164	24	
165	24	134
166	24	
167	24	269
168	24	138
169	8 △	92
➥Series restarted		
170	5	
171	4	
172	4	33
173	4	
174	4	11
175-177	4	
178	15	45
179	10	38
➥Warlock origin		
180	10	42
181	10	37
182	3	24
183-185	3	
185/30¢	20	
186	3	
186/30¢	20	
187-188	3	
Ann 1	325	
Ann 2	350	
Stuntman Comics		
HARVEY, 1946		
1	685	1551
2-3	425	
Sub-Mariner		
TIMELY, 1941		
1	17500	
2	5100	
3	3750	
4	3000	
5	2300	
6-10	2000	
11	2500	
12-15	1200	
16-19	900	
20	900	3067
21-30	850	
31-35	700	
36-41	650	
42	1000	
Sub-Mariner		
MARVEL, 1968		
1	110 △	325
2	45 ▽	123
3	25	152
4	25	
5	25	245
6	20	99
7	20	98
8	32	267
➥vs. The Thing		
9	18	123
10	18	
11	15	68
12	15	101
13	15	101
14	25	187
➥Toro dies		
15	15	
16	10	63
17-20	10	
21	8	
22	8	71
23	8	
24	8	69
25	8	68
26	8	70
27	8	53
28	8	51
29	8	54
30	8	79
31	8	44
32	7	48
33	7	
34	30	242
➥Hulk, Surfer app.		
35	20	
➥Hulk, Surfer app.		
36	10	48
37	9 △	50
38	8	52
39	7	
40	7	63
41	5	45
42	5	
43	4	100
44	4	83
45	3	48
46	4	73
47	4	76
48	4	68
49	4	44
50	6 △	40
51-56	4	
57	4	67
58	4	53
59	4	76
60	4	43
61	4	
62	4	30
63	4	38
64	4	31
65	4	42
66	4	
67	4	57
68	4	27
69	4	63
70	4	29
71	4	43
72	4	
Special 1	14	90
Special 2	10	
Sugar & Spike		
DC, 1956		
1	1575	
2	575	
3-5	450	
6-10	300	
11-20	230	
21-30	145	
31-40	110	
41-50	75	
51-60	58	
61-80	48	
81-95	34	
96	34	91
97-98	34	
Superboy		
DC, 1949		
1	5200	17
2	1450	
3	1050	
4	800	
5	700	
6-10	625	
11-15	475	
16-20	350	
21-30	275	
31-38	200	
39-48	140	
49	185	
50	140	
51-60	110	
61-67	90	
68	475	
➥1st Bizarro		
69-77	70	
78	135	
➥Mxyzptlk origin		
79	70	
80	110	
➥Meets Supergirl		
81-85	52	
86	125	
➥Legion app		
87-88	52	
89	220	
➥1st Mon-El		
90-93	48	
94-97	35	
98	45	
99	35	
100	175	
➥Phtm Zone villains		
101-110	16	
111-120	15	
121-128	10	
129	13	
130-135	8	
136	8	143
137	8	
138	20	
➥Giant-sized		
139-140	7	
141-142	6	
143	6	124
144-146	6	
147	10	
➥Saturn Girl origin		
148	6	
149	6	65
150-152	6	
153	6	97
154-155	6	
156	9	225
➥Giant-size		

Flashback 2000

5 years ago in CBG...



#1403 OCTOBER 6 2000

It had to happen sooner or later. ***CBG*** reported the first 10.0 certification of an encapsulated comic book. The grade, from **Comics Guaranty Corporation**, went to a copy of ***Venom: Lethal Protector*** #1, submitted to the company by **Adventure Planet**, a business located in Edison, N.J.

#1404 OCTOBER 13 2000

Though **Marvel Comics** dissolved his position on ***X-Men*** and ***Uncanny X-Men***, **Chris Claremont** signed an exclusive agreement that kept him aboard to write a pair of titles, one of which was X-universe related.

#1405 OCTOBER 20 2000

It was five years ago that **J. Michael Straczynski** became the writer on ***Amazing Spider-Man***, replacing **Howard Mackie**. Straczynski's tenure continues today, and he most recently made waves with the **"Sins Past"** storyline featuring the appearance of **Gwen Stacy**'s children, sired by **Norman Osborn**, aka **The Green Goblin**.

#1406 OCTOBER 27 2000

Brian Michael Bendis and **Todd McFarlane Productions** announced his departure from ***Hellspawn*** and ***Sam and Twitch***, replaced by **Steve Niles**, who would later achieve fame with ***30 Days of Night***.

— from the Comics Buyer's Guide archives

	8	9	10	11	12	13	14	15	16	17	18	Ashcan 1
	DEC 97	JAN 98	FEB 98	MAR 98	APR 98	JAN 98	FEB 98	MAR 98	APR 98	MAY 98	JUN 98	JAN 97
NM Price	$1	$3	$3	$1	$3	$3	$3	$3	$3	$3	$3	$1
						No cover date	No cover date					Series preview

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above · **Fine (F)** is **1/3** (33%) of NM · **Very Good (VG)** is **1/5** (20%) of NM · **Very Fine (VF)** is **2/3** (67%) of NM · **Good (G)** is **1/8** (12.5%) of NM

Sexy Voice & Robo

Nico, 14, wants to be a spy, so she hones her special skills (a gift for intuition and an ear for voices) studying humanity as a phone sex worker. After impressing an old gangster with her abilities, she (and her sometime-sidekick Robo, a desperately lonely guy who's obsessed with giant robots) is soon doing increasingly odd jobs for him.

VIZ
WRITER:
IOU KURODA
ARTIST:
IOU KURODA
B/W • 400 Pgs.
$19.99

Harriet the Spy collides with Spike Lee's sex-line operator opus *Girl 6*, and, while the premise is certainly outré, if you aged the heroine, this could be a USA network detective series. She's naïve enough to dub herself "Codename Sexy Voice" and thoughtlessly charge into action, but has a remarkably mature appreciation of human behavior, sexual and otherwise.

It starts with a predictable formula but becomes progressively stranger, as she starts to consider the consequences of her actions. It's nice to see Viz try something this unconventional when it comes to art (it seems influenced by *Ultra Klutz* creator Jeff Nicholson) and format (400 pages in traditional-graphic-novel size).

★★★½ — **S.A. Bennett**

www.viz.com
ISBN: 1-59116-916-X

UNSLABBED / SLABBED — Near Mint CGC 9.4 NM

Superboy CONTINUED
157-161 . . . 6
162 . . . . . 6 — 31
163-164 . . . 6
165 9
➥Giant-size
166-170 . . . 6
171 4
172 5
173 4
174 . . . . . 7 — 114
175-178 . . . 4
179 . . . . . 4 — 50
➥Giant-sized
180 . . . . . 4 — 36
181 4
182 . . . . . 4 — 75
183 . . . . . 4 — 39
184 . . . . . 4 — 44
185-186 . . . 4
187 . . . . . 4 — 40
188-191 . . . 4
192 . . . . . 4 — 39
193 . . . . . 4 — 25
194 4
195 . . . . . 4 — 39
196 4
197 6
➥Legion stories start
198-199 . . . 4
200 6
201 3
202 . . . . . 10 — 100
203-204 . . . 3
205 . . . . . 5 — 161
206 5
207 3
208 . . . . . 5 — 42
209 3
210 5
211-212 . . . 3
213 . . . . . 3 — 27
214-219 . . . 3
220 . . . . . 3 — 25
221-223 . . . 2
224 . . . . . 2 — 24
225 2
226 . . . . . 2 — 14
227-230 . . . 2
Ann 1 . . . 140
SP 1 4

Superboy DC, 1990
1-18 2
Special 1 . . . 3

Superboy DC, 1994
0 2
1 3
2-24 2
25 3
26-99 2
100 3
1000000 . . . 4
Ann 1 3
Ann 2 4
Ann 3 3
Ann 4 4

Superboy & the Legion of Super-Heroes DC, 1977
231-258 . . . 2

Super DC Giant DC, 1970
13 75
14 30
15 . . . . . 30 — 52
16 30
17 125
18-19 50
20 40
21 175
22 . . . . . 25 — 78
➥Westerns
23 40
24 . . . . . 30 — 84
➥Supergirl comics
25-26 25
27 15

Super Friends DC, 1976
1 . . . . . 20 — 39
2 9
3-5 7
6-10 6
11-13 4
14 6
15 4
16 6
17-19 4
20 . . . . . 4 — 12
21-23 6
24-31 4
32 5
33-43 4
44 . . . . . 4 — 10
45-47 4
Special 1 . . . 5

Supergirl DC, 1972
1 . . . . . 15 — 120
2 10
3-4 8
5 . . . . . 8 — 37
6 8
7 . . . . . 8 — 41
8-10 8

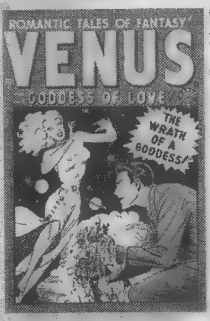
Supergirl DC, 1983
14-23 3
DOT 1 4

Supergirl DC, 1996
1 10
➥Matrix, Linda merge
2-3 4
4-7 3
8-49 2
50 4
51-72 2
73-74 3
75 . . . . . 3 — 17
75/DF 20
76-80 3
1000000 . . . 4
Ann 1 3
Ann 2 4

Superman DC, 1939
1 160000
2 16000
3 9200
4 6500
5 6000
6-7 3500
8-10 . . . 2850
11-13 . . 2200
14 4500
➥U.S. flag cover
15 2050
16-20 . . 1650
21 1500
22-23 . . 1100
24 1400
25 1050
26 1250
27-29 . . . 950
30 1350
➥1st Mr. Mxyzptlk
31-40 . . . 825
41-50 . . . 650
51-52 . . . 525
53 1800
➥Superman origin
54-60 . . . 500
61 1000
➥1st Kryptonite
62-70 . . . 475
71-75 . . . 450
76 1100
➥Batman team-up
77-80 . . . 400
81-90 . . . 375
91-95 . . . 360
96-99 . . . 325
100 1500
101-110 . 280
111-120 . 240
121-130 . 195
131-139 . 155
140 175
➥1st Bizarro Jr.
141-145 . 115
146 160
➥Superman origin
147 135
148 115
149 125
➥Legion app.
150-161 . . 68
162-180 . . 58
181-183 . . 55
184 . . . . . 55 — 214
185-186 . . 55
187 60
188 55
189 . . . . . 55 — 262
190 55
191 . . . . . 55 — 225
192 . . . . . 55 — 157
193 60
194-195 . . 55
196 . . . . . 55 — 271
197-198 . . 55
199 180
➥1st race with Flash
200 . . . . . 60 — 254
201 24
202 . . . . . 30 — 201
203-209 . . 24
210 . . . . . 24 — 129
211 24
212 50
➥Superbabies
213-215 . . 24
216 . . . . . 24 — 110
217 30
218-221 . . 20
222 . . . . . 30 — 209
223-225 . . 20
226 . . . . . 20 — 126
227 30
228-231 . . 20
232 30
233 . . . . . 40 — 349
➥Kryptonite destroyed
234-236 . . 18
237 . . . . . 18 — 105
238 . . . . . 18 — 71
239 30
➥Giant-sized
240 . . . . . 18 — 73
241 . . . . . 18 — 72
242 . . . . . 18 — 144
243 . . . . . 18 — 115
244 18
245 22
246 18
247 . . . . . 18 ▽ — 89
248 18
249 . . . . . 18 — 97
250 . . . . . 18 — 69
251 18
252 . . . . . 60 — 300
➥100-page issue
253 . . . . . 18 — 78
254 22
255 . . . . . 9 — 35
256-257 . . . 9
258 . . . . . 9 — 36
259 . . . . . 9 — 46
260 . . . . . 9 — 51
261 . . . . . 9 — 60
262 9
263 . . . . . 9 — 44
264 9
265 . . . . . 8 — 29
266 8
267 . . . . . 8 — 35
268 8
269 . . . . . 8 — 34
270 . . . . . 8 — 27
271 . . . . . 8 — 41
272 . . . . . 20 — 112
➥100-page issue
273 . . . . . 7 — 34
274 . . . . . 7 △ — 47
275 . . . . . 7 — 27
276 . . . . . 7 — 35
277 7
278 . . . . . 17 — 89
➥100-page issue
279-281 . . . 5
282 . . . . . 5 — 36
283 5
284 7
285 5
286 . . . . . 5 — 18
287-292 . . . 4
293-299 . . . 3
300 . . . . . 11 — 45
301-350 . . . 3
351-399 . . . 2
400 . . . . . 5 — 19
401-422 . . . 2
423 . . . . . 5 — 20
Ann 1 . . . 600
Ann 2 . . . 325
Ann 3 . . . 210
Ann 4 . . . 180
Ann 5 . . . 105
Ann 6 90
Ann 7 62
Ann 8 46
Ann 9-10 . . . 5
Ann 11 . . . . 4 — 50
Ann 12 3
Special 1-3 . 4

RETROVIEW
Venus #6

★★★★



Marvel
Aug 1949
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"The Earth Is in Danger!" • 7 pp.

Whitney Hammond can't figure out why Venus flees from her duties as Beauty Magazine's representative at Mardi Gras.

The second multi-chapter story for the series features no less a villain than Loki, whom Venus discovers: "the king of the lower regions … the prince of evil … it must be he!"

"Face to Face with the King of Evil!" • 5 pp.

"The Wrath of a Goddess!" • 7 pp.

"Stolen Love!" • 5 pp.

"The House Love Built" • 3 text pp.

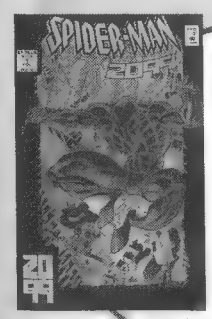
© Marvel

Best CGC copy: 5.0 — **Then 10¢ NOW $640**

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.



△ #1

SPIDER-MAN 2099

Advancing the clock

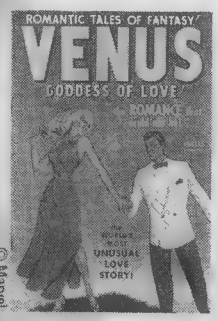
In 1992, Marvel decided to show readers what several of its characters would look like in just over 100 years with its 2099 line. Marvel's most popular character, Spider-Man, received the treatment first. The series was written by Peter David.

Image © 1992 Marvel Comics

	Foil cover	Origin story		1st Specialist		1st Vulture 2099	Fights Vulture 2099		Miguel's backstory
	1	2	3	4	5	6	7	8	9	10
NM Price	NOV 92 $3	DEC 92 $1	JAN 93 $1	FEB 93 $1	MAR 93 $1	APR 93 $1	MAY 93 $1	JUN 93 $1	JUL 93 $1	AUG 93 $1

Venus #7

★★1/2



© Marvel

Marvel
Nov 1949
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"The Romance That Could Not Be!" • 7 pp.

Joya, Jupiter's daughter, is jealous of Venus' success in the game of love, and Loki tries to take advantage.

Marvel tried to turn Venus into a romance comic during the brief period when the company published more than two dozen different love titles!

"The Dreadful Decision!" • 10 pp.

On Whitney's first visit to Olympus, he think it's all a dream, as Venus finds a way to fend off Loki and test Whitney's love.

"Leave Me Never!" • 6 pp.

"My Chance for Love" 3 text pp.

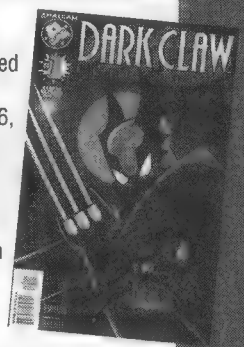
No CGC copies **Then 10¢ NOW $640**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Superman DC, 1987		
0	3	
1	4	14
2	4	
3-5	3	
6-8	2	
9	4	
10-49	2	
50	4	15
51-52	2	
53	3	
54-72	2	
73	3	
74	4	
75 ➥Death of Superman	5	
75/Collector's	12	30
75/Platinum	40	49
76-77	3	
78	2	
78/Collector's	3	
79-82	2	
82/Variant	4	
83-99	2	
100	3	
100/Variant	4	
101-122	2	
123	3	
123/Variant	5	
124-150	2	
150/Variant	4	
151-170	2	
171	4	
172-174	2	
175	4	
176-190	2	
190/Variant	4	
191	2	
192	3	
193-199	2	
200	4	
201	8	
202	2	
203 ➥Lee sketchbook	6	9
204	4	11
204/Sketch	250 ▽	163
204/DF Lee	30	
204/DF Azzarelli	25	
205/Lee	4	
205/Turner	3	
205/DF Lee	30	
205/DF Turner	25	
206-207	3	
208	5	
209	4	
210-215	3	
216 ➥Inf. Crisis tie	5	
217 ➥OMAC app.	7	
218	5	
1000000	4	
1000000/Ltd.	15	
Ann 1-12	4	
Giant 1-3	5	
Special 1	4	
3D 1	5	
Superman Adventures DC, 1996		
1-3	3	
4-20	2	
21	4	
22-66	2	
Ann 1	4	
Special 1	3	
Superman & Batman: Generations DC, 1999		
I: 1-4	5	
II: 1-4	6	
III: 1-12	3	
Superman/ Batman DC, 2003		
1	8 ▽	23
1/Retailer ed.	125	338
1/2nd & 3rd	4	
2	6	25
3	5	21
3/2nd	3	
4	4	
5	3	
6	4	
7	3	
8 ➥1st new Supergirl	10	
8/2nd-4th	3	
9	3	15
9/2nd-3rd	3	
10	5	
10/2nd	3	
11	5	
12	5	
13	5	
13/Supergirl	6	
14 ➥Absolute Power	5	
15-17 ➥Absolute Power	4	
18-20	3	
Superman Family DC, 1974		
164 ➥100-page issue	35	118
165 ➥100-page issue	13	53
166-167 ➥100-page issues	13	
168 ➥100-page issue	13	76
169 ➥100-page issue	13	
170	11	35
171-177	11	
178-180	5	
181-196	4	
197	4	14
198-200	4	
201-222	3	
Superman Secret Files and Origins 2004 DC, 2005		
0 ➥Inf. Crisis tie	6	
Superman's Girl Friend Lois Lane DC, 1958		
1	2600	
2	625	
3	415	
4-5	300	
6-10	220	
11-18	125	
19	215	
20	125	
21-29	86	
30-50	48	
51-62	34	
63 ➥1st new Supergirl	34	154
64-65	34	
66	34	187
67	34	140
68	44	
69	34	
70 ➥1st SA Catwoman	175	
71 ➥Catwoman app.	105	
72-73	15	
74	34	178
75-76	15	
77	24	
78	15	
79-80	10	
81	10	116
82-85	10	
86	16	
87	10	
88	10	65
89	10	
90	10	125
91-94	10	
95 ➥Giant-sized	25	275
96	8	
97	8	121
98-99	8	
100	8	217
101-103	8	
104	16	
105	14	
106	14	162
107	6	102
108	6	
109	6	51
110	6	
111	10	143
112	6	
113	14	
114	6 △	51
115	6	
116	6	64
117	6	46
118	6	
119	6	55
120	6	
121	5	41
122	8	120
123	8	
124	5	153
125-127	5	
128	5	55
129	5	
130	5	46
131	5	
132	5	60
133-134	5	
135	5	24
136-137	5	
Ann 1	75	
Ann 2	50	
Superman's Pal Jimmy Olsen DC, 1954		
1	4000	
2	1250	
3	675	
4-5	475	
6-10	335	
11-20	235	
21-30	150	
31-40	100	
41-50	75	
51-56	50	
57-70	30	
71	25	
72-73	30	
74-75	25	
76	30	
77-80	25	
81	25	129
82	25	114
83-87	25	
88	25	133
89	20	
90	20	104
91-93	16	
94	16	112
95	25	
96	16	71
97-99	16	
100	25	174
101-102	12	
103	12	118
104 ➥Weird Adventures	35 ▽	155
105-112	12	
113 ➥Anti-Superman ish	25	
114-119	12	
120-126	10	
127	16	75
128-130	10	
131-132	8	
133	10	
134	25 ▽	184
135	12	96
136	12	90
137	12	51
138	12	82
139	12	86
140	12	117
141-142	10	
143	10	99
144	10	67
145	10	43
146	10	
147	10	49
148	10	
149	10	41
150	10	39
151	8	
152-160	7	
161	7	27
162-163	7	
Superman: Man of Steel DC, 1991		
0	3	
1	6	17
2	3	
3	3	11
4-16	2	
17	3	
18	4	18
19	3	18
20-21	3	
22	2	
22/Variant	3	
23-30	2	
30/Variant	3	
31-49	2	
50	3	
51-99	2	
100	3	
100/Variant	4	
101-134	2	
1000000-5	3	
Ann 6	4	
Supernatural Freak Machine IDEA & DESIGN WORKS, 2005		
1-2	4	
Supernatural Thrillers MARVEL, 1972		
1	27	101
2	10	67
3	10	34
4	10	41
5 ➥1st Living Mummy	27 △	98
6	10	44
7	10	45
8	10	
9	10	38
10	10	39
11	10	50
12	10	42
13	10	39
14-15	10	
Super-Team Family DC, 1975		
1	6	36
2	4	
3	4	27
4	4	28
5	3	27
6	3	
7	3	22
8-10	4	
11	3	16
12-14	3	
15	3	20
Super-Villain Team-Up MARVEL, 1975		
1	7	37
2	5	
3	4	
4	4	23
5	4	35
5/30¢	20	76
6	3	
6/30¢	20	
7	3	
7/30¢	20	
8-12	3	
12/35¢	15	
13	3	
13/35¢	15	
14	3	
14/35¢	15	
15-17	3	
Surrogates TOP SHELF PRODUCTIONS, 2005		
1	3	

Super - Surrogates $

Flashback 1995

10 years ago in CBG...



#1142 OCTOBER 6 1995

Marvel and **DC** announced plans for a major crossover. In spring 1996, the sizeable (more than two dozen series) **Amalgam universe** was launched, merging key characters from both universes, featuring characters such as **Dark Claw**, a combination of **Batman** and **Wolverine**.

#1143 OCTOBER 13 1995

Comics Hawaii announced it was changing its focus to become **Hobbies Hawaii**.

#1144 OCTOBER 20 1995

X-Men popularity proved too much to hold within monthly titles, as **Marvel** announced plans for a Wolverine one-shot titled ***Logan***, an ***Archangel*** one-shot, and a four-issue ***Storm*** mini-series. ***Logan: Path of the Warlord*** came out in February 1996, followed by a separate one-shot, ***Logan: Shadow Society***, in December of that year.

#1145 OCTOBER 27 1995

CBG immediately followed the acquittal of **O.J. Simpson** with a ***Simpsons*** episode guide.

— from the Comics Buyer's Guide archives

Fights Thanatos — "Midnight Sons" insert — Fights Bloodsword — Trading card — Fights Risque

	11	12	13	14	15	16	17	18	19	20	21	22	23	24
	SEP 93	OCT 93	NOV 93	DEC 93	JAN 94	FEB 94	MAR 94	APR 94	MAY 94	JUN 94	JUL 94	AUG 94	SEP 94	OCT 94
NM Price	$1	$1	$1	$1	$1	$1	$1	$1	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Shojo Beat #1

Shonen Jump is considered the best bargain in comics today, but Shojo Beat has it, um, beat hands down. $5.99 gets you 360 pages, an interview with Olympic volleyball star Ogonna Nnamani (plus shorter pieces on manga artists and singers Puffy Ami Yumi), a free DVD preview of the *Ultra Maniac* anime coupled with a mini-insert appetizer of the manga — plus a chance to win a Mini-Cooper!

VIZ
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
B/W • 360 Pgs.
$5.99

But none of the extras would mean much, if they weren't as good as they are. The lead is a 100-page introduction of "Nana," a series that will incinerate your expectations of hearts and flowers.

It's the too-real-seeming story of a teen girl recovering from her latest destructive relationship with an older man, this time a married one. (You don't see that sort of thing in an ABC Family original movie.)

But the rest, especially the sports story "Crimson Hero" and "Absolute Boyfriend" (I'm curious to see how the perfect android mate looks from a female perspective), are just as strong.

★★★★ **— S.A. Bennett**

www.viz.com
www.shojobeat.com

△ #37

Dig the diptychs

For three issues in a row (#36-38), Spider-Man 2099 faced Venom 2099 and, to mark the "event," Marvel produced two covers for each issue, one with Spider-Man, the other with Venom. When put side-by-side, the two covers made one image.

Image © 1995 Marvel Comics

THE BOTTOM LINE

	25	25/Variant	26	27	28	29	30	31	32	33
	Giant	Enhanced cover		Fights at Nightshade			Fights mechanical clone			Strange 2099 appears
NM Price	NOV 94 $2	NOV 94 $3	DEC 94 $2	JAN 95 $2	FEB 95 $2	MAR 95 $2	APR 95 $2	MAY 95 $2	JUN 95 $2	JUL 95 $2

Swamp Thing
DC, 1972

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	60 ▽	224
2	30	110
3	20	76
4	20 △	68
5	15	76
6	15	64
7	12 △	80
8	10	46
9	10	47
10	10	56
11	5	33
12	5	29
13	5	
14	5	23
15	5	33
16	5	31
17	5	28
18	5	29
19	5	
20	5	32
21-23	5	
24	5	30

Swamp Thing
DC, 1986
Was Saga of ...

46	4	
47-49	3	
50	4	
51	3	
52	4	
53	5	
➥Batman app.		
54	3	15
55-81	3	
82-83	2	
84	5	
➥Sandman app.		
85-89	2	
90	3	
91-99	2	
100	3	
101-124	2	
125	3	
126-140	2	
140/Platinum	6	
141-149	2	
150	3	
151-158	2	
159-171	3	
Ann 4-5	4	
Ann 6	3	
Ann 7	4	

Swing with Scooter
DC, 1966

1	30	
2	18	
3	15	
4-5	12	
6-10	10	
11-19	8	
20	8	96
21-30	6	
31-36	5	

Sword of Sorcery
DC, 1973

1	10	32
2	8	
3	8	26
4-5	6	

Tales From the Crypt
E.C., 1950

20	775	
21	900	
22	700	
23	520	1381
24-25	520	
26-29	400	
30	400	875
31	460	
32	300	
33	675	1338
➥Crypt Keeper origin		
34-46	295	

Tales of Asgard
MARVEL, 1968

1	30	110

Tales of Evil
ATLAS-SEABOARD, 1975

1	9 ▽	31
2-3	7	

Tales of Ghost Castle
DC, 1975

1	10	41
2-3	9	

Tales of Suspense
MARVEL, 1959

1	1400	
2	540	
3	475	
4	450	
5-10	325	
11-20	240	
21-32	150	
33-38	135	
39	3500	
➥1st Iron Man		
40	1100	
41	650	
42	325	2125
43-45	325	
➥1st Crimson Dynamo		
46-47	210	
48	265	1446
➥1st red/gold armor		
49	210	
50	155	
51	105	
52	140	
53	120	780
➥Watcher origin		
54-56	62	
57	170	
58	210	1191
➥Cap America app.		
59	210	
➥Cap stories start		
60	120	
61	82	532
62	82	
63	180	
➥Bucky origin		
64	72	428
65	125	746
66	125	571
➥Red Skull origin		
67	52	
68	52	336
69	52	
70	52 △	284
71	42	241
72-73	42	
74	42	142
75	42	146
76	42	175
77-79	42	
80	42	167
81	32	215
82	32	170
83	32	177
84	32	
85	32 △	166
86	32	162
87	32	185
88	32	187
89	32 △	130
90	32	205
91	32	148
92	32	151
93	32	204
94	32 ▲	187
95	32	
96	32	169
97	32	178
98	32	186
99	32	188

Tales of the Teen Titans
DC, 1984

41-42	2	
43	3	
44	6	20
45-59	2	
60-91	1	
Ann 4	2	

Tales of the Unexpected
DC, 1956

1	750	
2	385	
3	275	
4-5	225	
6-10	165	
11-20	125	
21-30	100	
31-39	85	
40	650	
➥Space Ranger starts		
41-42	275	
43	450	
➥Space Ranger cover		
44-45	200	
46-50	150	
51-55	125	
56-60	100	
61-70	85	
71-74	60	
75	50	140
76-82	50	
83-90	30	
91-100	22	
101-104	20	

Tales of the Zombie
MARVEL, 1973

1	25	
2	18	
3	15	
4	15	51
5	15	
6-10	10	
Ann 1	15	

Tales to Astonish
MARVEL, 1959

1	2000	
2	635	
3-5	440	
6-10	355	
11-20	265	
21-26	200	
27	3600	
➥1st Hank Pym		
28-34	175	
35	1900	
➥1st Ant-Man		
36	625	
37-38	350	
39	350	1056
40	350	
41	230	1223
42-43	230	
44	500	2676
➥1st Wasp		
45-46	150	
47	150	706
48	150	
49	250	866
➥1st Giant Man		
50	95	494
51	95	311
52	95	
53	95	455
54	95	
55	95	237
56	95	
57	125	1070
➥Spider-Man app.		
58	95	
59	150	1088
➥Giant-Man vs. Hulk		
60	175	
➥Hulk stories start		
61	75	
62	90	306
➥1st Leader		
63	75	397
64	75	
65	75	522
66	70	
67	70	361
68-69	70	
70	100	285
➥Namor stories start		
71	55	162
72-74	55	
75	55 ▲	157
76	55	162
77-78	55	
79	55	217
80	55	155
81	55	205
82	78	
➥Iron Man app.		
83	55	209
84	55 ▽	145
85	55 ▽	177
86	55	140
87	55	145
88	55	195
89	55	152
90	55	222
91	52	184
92	75	162
➥Silver Surfer app.		
93	75	374
➥Silver Surfer app.		
94	50	135
95	50	176
96	50 △	129
97	50	202
98	50	138
99	50	
100	75	163
101	85	207

Targitt
ATLAS-SEABOARD, 1975

1	9	33
2	8	
3	7	

Tarzan
DELL, 1948

1	900	
2	525	
3-5	385	
6-9	290	
10	260	
11	235	
12-15	220	
16-20	160	
21-30	135	
31-54	80	
55-70	50	
71-79	42	
80-99	30	
100	40	
101-110	28	
111-120	25	
121-131	20	

RETROVIEW

Venus #8

★★★½

Marvel
Feb 1950
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"The Love Trap!" • 7 pp.

Venus wants to bring two lovers back together, but Della wants to use the Goddess of Love's efforts to hurt her.

The second and last issue with "A Lover's Magazine," instead of the 1950 style Marvel logo, finds Venus on a painted cover that has to be seen to be appreciated.

"Prisoner of Love!" • 5 pp.

Venus astonishes George by telling him she knows all about his secret attempts to swindle women.

"Love Conquers All!" • 7 pp.

"Without Love" • 6 pp.

"Love Arrives on Time" 2 text pp.

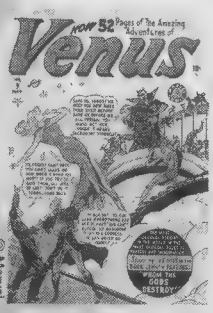
© Marvel

No CGC copies

Then 10¢ NOW $640

Venus #9

★★★★



Marvel
May 1950
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"A Pact with the Devil!" • 7 pp.
Della's daydream turns out to be a good way to rehash the origin of Venus.

Demons and the god Apollo combine to create a convoluted but entertaining adventure-oriented plot of romantic fantasy unlike anything else on the comic-book racks.

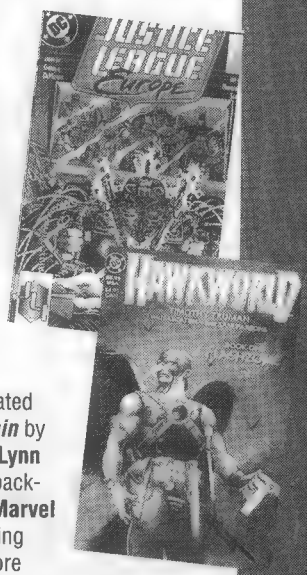
"The Gods in Danger!" • 5 pp.
"Back to Earth!" • 7 pp.
"A Dream is Born!" • 5 pp.
"The Gods Look Down!" • 5 pp.
"I Was a Slave to a Promise!" • 6 pp.
"The Wrong Choice!" • 3 pp.
"A Star Named Barry" • 2 text pp.

Best CGC copy: 8.5 **Then 10¢ NOW $640**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Tarzan GOLD KEY, 1962		
132-154	14	
155	18	
156-162	10	
163-164	8	
165	10	
166-167	8	
168	10	
169-170	8	
171	10	
172-200	7	
201-206	6	
Tarzan DC, 1972		
207	17	64
208	10	42
209	6	
210	6	29
211-229	4	
230	8	49
231-233	8	
234	8	55
235	8	42
236	3	21
237-238	3	
239	3	22
240-244	3	
245	3	19
246-252	3	
253	3	27
254	3	
255	3	17
256-258	3	
Tarzan MARVEL, 1977		
1	3	
1/35¢	15	
2	2	
2/35¢	15	
3	2	
3/35¢	15	
4	2	
4/35¢	15	
5	2	
5/35¢	15	
6-29	2	
Ann 1	3	
Ann 2-3	2	
Tarzan DARK HORSE, 1996		
1-20	3	
Tarzan Family DC, 1975		
60	5	
61	5	20
62	4	8
63	4	9
64-66	4	
Tarzan: The Savage Heart DARK HORSE, 1999		
1	3	10
2-4	3	
Team Titans DC, 1992		
1	4	
1/5 variants	3	
2-24	2	
Ann 1-2	3	
Teenage Mutant Ninja Turtles MIRAGE, 1984		
1	300	1055
1/Counterfeit	2	
2	28	91
2/Counterfeit	2	
3	15	58
3/Misprint	15	
4	12	57
5	4	
6	3	
7	5	
8	4	
9-10	3	
11	4	
12-15	3	
16-62	2	
Teen Titans DC, 1966		
1	260 ▽	708
2	100	220
3	40	180
4	40	
5	40	148
6-7	32	
8	32	140
9	32	129
10	32	239
11-17	28	
18	33	97
19-20	33	
21	33	196
22	33	
23	18	
24	18	206
25	18	
26-30	12	
31	20	
32	18	55
33	18	91
34-35	18	
36	18	103
37	18	108
➥Giant-sized		
38	18	83
39-40	12	
41	12	79
42-43	12	
44	7	22
45-47	7	
48	12	21
➥1st Harlequin		
49	7	
50	20	
➥Batgirl returns		
51-52	6	
53	6	25
Teen Titans DC, 1996		
1	4	25
2-3	3	
4	3	8
5-10	3	
11	2	
12	3	
13-24	2	
Ann 1	4	
Ann 1999	5	
Teen Titans DC, 2003		
½	16	
1	12	
2-15	3	
16	5	
17	4	
18-19	3	
20	4	
➥Identity Crisis tie		
21-26	3	
Teen Titans Go! DC, 2004		
1-12	2	
13-14	3	
15-20	2	
Teknophage TEKNO, 1995		
1	2	
1/Variant	3	17
2-10	2	
Tenth Muse ALIAS, 2005		
1/A-D covers	4	
1/Photo foil	6	
2-2/B cover	3	
2/Photo foil	5	
3/A-C covers	3	
Terry and the Pirates HARVEY, 1947		
3	285	376
4	160	
5	100	
6	65	
7	65	150
8-10	65	
11-12	55	
13	55	125
14-16	55	
17	55	54
18-20	55	
21-23	45	
24	45	115
25	45	
26-28	28	
Thing, The CHARLTON, 1952		
1	735	
2-4	585	
5-9	540	
10-14	390	
15	295	
16	295 ▽	313
17	295	
Thing, The MARVEL, 1983		
1	6	23
2-10	2	
11-13	1	
14	2	
15-36	1	
30 Days of Night IDEA & DESIGN WORKS, 2002		
1	55	88
1/2nd	7	9
2	25	48
3	10	15
Ann 2004	5	
Bloodsck: 1-7	4	
Barrow: 1	12	
Barrow: 2	8	
Barrow: 3-6	4	
Dark Days: 1	8	
Dark Days: 2-6	4	
Thor MARVEL, 1966		
126	125	
127	45	342
128	45	220
129	45	175
130	45 △	243
131	45	248
132	45 ▽	91
133	45 ▽	169
134	45 ▽	180
135-136	45	
137	45	230
138	45	116
139	45	124
140	45	153
141	32	140
142	32	173
143	32	221
144	32	136
145	32	127
146	32	134
147	32	133
148	32 ▽	159
149	32 ▽	130
150	32	207
151	32	105
152	32	99
153	32	134
154	32	85
155	32	112
156	32 ▽	69
157	32	87
158	32 ▽	176
159	32	118
160	32	136
161	25	97
162	25	101
163	25	95
164	25 △	104
165	40	226
➥Warlock app.		
166	36	189
167	24	124
168	36	
➥Galactus origin		
169	36	146
➥Galactus origin		
170	20	70
171	20	91
172	20	76
173	20	76
174	20	95
175	20	76
176	20	81
177	20	92
178	18	
179	18	67
180	24	123
➥Thor vs Mephisto		
181	23	111
182	12 △	65
183	12	
184	12	89
185	12	85
186-187	12	
188	12	67
189-192	12	
193	55	279
➥Silver Surfer app.		
194	12	46
195	12	73
196-198	12	
199	12	49
200	16	
201	9	63
202	9	41
203	9	
204	9	46
205	9	
206-207	7	
208	7	35
209	7	41
210	7	63
211-215	7	
216	7	29
217-220	7	
221	7	98
222	7	31
223-224	7	
225	14	110
➥1st Firelord		
226	7	43
227	5	23
228	5	24
229	5	
230	5	23
231	5	21
232	5	33
233	5	22
234	5	20
235	5	17
236	5	
237	5	21
238	5	17
239	5	25
240-241	5	
242	5	17
243-245	5	
246	5	13
247-248	5	
249	5	22
250	5	16
251	5	23
252-253	5	
254	5	22
255-259	5	
260	5	21

Flashback 1990

15 years ago in CBG...



#881 OCTOBER 5 1990

The sixth annual **Golden Apple Awards** winners included ***Justice League Europe*** as Favorite Series, ***Hawkworld*** as Favorite Mini-Series, and **Todd McFarlane** as Outstanding Overall Artist for his work on ***Amazing Spider-Man*** — which he had already left to create the highly successful ***Spider-Man*** series.

#882 OCTOBER 12 1990

The much-anticipated ***Elektra Lives Again*** by **Frank Miller** and **Lynn Varley** would be packaged by **Graphitti Designs** for **Marvel Comics**, announced the packaging firm. The graphic novel took more than four years to complete by this point; it was released in spring 1991.

#883 OCTOBER 19 1990

Diamond Comic Distributors acquired two regional distributors, **Destiny** and **Second Genesis**.

#884 OCTOBER 26 1990

Freelance writer and editor **Patty Jeres** announced an industry-wide project to send comic books to armed service personnel, many of whom were heading to Saudi Arabia to participate in **Operation Desert Shield**. Jeres' project later came to be known as **Operation Comics Shield**.

— from the Comics Buyer's Guide archives

Two covers for each issue form diptych with Spider-Man and Venom

Fights Goblin 2099

Bill Sienkiewicz art

Continues in *FF 2099* #8

Hildebrandts cover

	34	35	36	37	38	39	40	41	42	43	44	45	46	Ann. 1	Spec. 1
	AUG 95	SEP 95	OCT 95	NOV 95	DEC 95	JAN 96	FEB 96	MAR 96	APR 96	MAY 96	JUN 96	JUL 96	AUG 96	CA. 94	NOV 95
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$3	$4

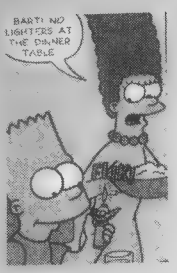
PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Simpsons Comics #107

"To Kill a Mocking Bart" opens with Homer winning a bar bet — never a good sign.

And by "never a good sign," I mean apocalyptic-level whoopsie. OK, maybe not quite that bad …



BONGO
WRITER:
IAN BOOTHBY
ARTISTS:
PHIL ORTIZ, PHYLLIS NOVIN
COLOR • 32 PGS.
$2.99

However, he does win a law firm, which he then tries to run with the guidance of — well, even though it's revealed on page 5, let's leave this spoiler alone. Homer as a lawyer is humorous enough, and, as the title implies, one of his clients hits close enough to home to make even more chuckles. (Spoiler: Bart allegedly burns down half the school. D'oh!) Also, find out why Nelson suddenly gets high enough school marks to skip a couple grades. Hmm …

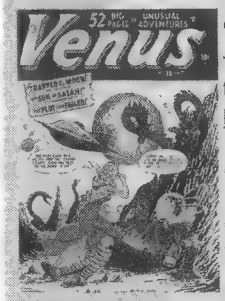
This issue is — not to arbitrarily raise the debate often heard — not as much fun as watching a television episode. But, since we're talking about different media here, perhaps that's irrelevant.

Sight gags and one-liners abound, keeping the feel of the show intact and ultimately making this enjoyable for Simpsons fans.

★★ **— Ray Sidman**

RETROVIEW
Venus #10

★★★



"The Devil Strikes!" • 5 pp.
There's no mention of Loki, but Satan takes his place with a horrible proposal to Venus!

In this two-part story, the Goddess of Love spurns the Prince of Hell, and all Hades results on Earth!

"Terror on Earth!" • 5 pp.
Venus calls on Apollo to literally burn up Satan with anger.

"The Trap!" • 7 pp.
"Journey to the Moon!" • 4 pp.
"Trapped on the Moon!" • 5 pp.
"The Last Rocket!" • 3 pp.
"The Plot That Failed!" • 7 pp.

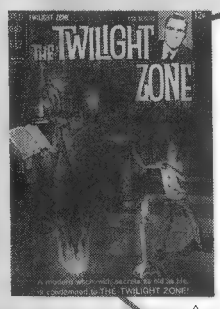
Marvel
Jul 1950
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

© Marvel

Last CGC copy: **8.5** **Then 10¢ NOW $780**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Thor CONTINUED		
260/35¢	15	
261	5	16
261/35¢	15	
262	5	
262/35¢	15	
263	5	
263/35¢	15	
264	5	
264/35¢	15	
265	3	
266	3	19
267-289	3	
290	3	11
291-299	3	
300	8	
301-336	2	
337 ➥1st Beta Ray Bill	7	31
338	3	
339	4	15
340	3	
341-348	2	
349	3	
350-373	2	
374	3	
375-400	2	
401-410	1	
411	3	
412	2	15
413-431	1	
432-433	2	
434-449	1	
450	3	
451-473	1	
474-475	2	
475/Variant	3	
476-481	2	
482	3	
483-499	2	
500	3	
501-502	2	
Ann 2	65	
Ann 3	12	
Ann 4	10	
Ann 5-6	8	
Ann 7	7	24
Ann 8	6	
Ann 9-10	4	
Ann 11	4	14
Ann 12	4	
Ann 13-19	3	
Thor MARVEL, 1998		
1	5	14
1/Sketch	20	
1/Sunburst	5	20
1/DF Alt 1	5	
1/DF Alt 2	8	
1/Rough Cut	5	
2	3	
2/Variant	3	
3-11	2	
12	3	
12/DF	15	
13-25	2	
25/Gold	5	
26-31	2	
32	4	
33-34	2	
35	3	
36-61	2	
62-79	3	
80	28	
➥Avngrs Dissmbled		
81	5	
➥Avngrs Dissmbled		
82-84	4	
➥Avngrs Dissmbled		
85	3	
Ann '99-01	4	
Three Stooges GOLD KEY, 1959		
1	130	
2	90	
3-4	85	
5	80	
6	65	
7	48	
8-10	40	
11-15	28	
16	28	117
17-20	28	
21-30	22	
31-40	18	
41-55	15	
Thrilling Adventure Stories ATLAS-SEABOARD, 1975		
1	18	
2	25	
Thrilling Comics BETTER, 1940		
1	2000	
2	800	
3	650	
4-10	500	
11-18	425	
19 ➥1st Amer. Crusader	500	
20	425	
21-30	350	
31-40	310	
41 ➥Hitler cover	700	
42-52	270	
53-61	225	
62	225	836
63-70	225	
71-74	90	
75	90	132
76-78	90	
79	90	239
80	90	
THUNDER Agents TOWER, 1965		
1	140	
2	75	
3-5	55	
6-8	42	
9-10	35	
11-15	38	
16-17	22	
18	22	45
19	22	
20	15	
Thunderbolts MARVEL, 1997		
-1	2	
0	1	
1	4	
2-5	3	
6-11	2	
12	6	
13-24	2	
25	3	
26-49	2	
50	3	
51-76	2	
77-78	3	
79-81	2	
ThunderCats DC, 2002		
0	3	10
1	3	24
2-5	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Tick NEC, 1988		
1	15	41
2	8	24
2/Variant	15	
3	6	
4	8	17
5	8	
6-7	5	
8-8/Variant	8	
9-12	3	
12/Ltd.	20	
13	4	
Special 1	50	
Special 2	25	
Tiger Girl GOLD KEY, 1968		
1	35	50
Tigerman ATLAS-SEABOARD, 1975		
1	9	38
2-3	8	
Time Tunnel GOLD KEY, 1967		
1	40	
2	35	148
Time Warp DC, 1979		
1	4	21
2-5	2	
Titans DC, 1999		
1	3	
2-24	3	
25	4	
26-50	3	
Ann 1	4	
Tomahawk DC, 1950		
1	850	
2	400	
3-5	290	
6-10	195	
11-20	125	
21-27	100	
28	110	
29 ➥Frazetta art	130	
30	90	
31-40	70	
41-50	56	
51-56	45	
57 ➥Frazetta art	85	
58-60	40	
61-80	32	
81-90	25	
91-100	15	
101-110	10	
111-120	8	
121-127	6	
128	6	95
129-132	6	
133-140	5	
Tomb of Darkness MARVEL, 1974		
9 ➥Cont'd from Beware	20	
10	10	
11	10	26
12-20	10	
20/30¢	20	
21	10	
21/30¢	20	
22-23	10	
Tomb of Dracula MARVEL, 1972		
1 △	100	351
2	35	126
3 ▽	35	121
4	30	108
5	18	60
6 △	18	94
7	15	83
8	12	46
9	12	46
10 ➥1st Blade △	100	360
11	10	75
12	12	86
13 ➥Blade origin	35	131
14 ▽	12	55
15	10	43
16	10	52
17 ▽	12	39
18	10	57
19	12	72
20	10	52
21	10	62
22	8	46
23	8	42
24	8	46
25	8	53
26	8	90
27	8	52
28	8	50
29	8	28
30	10	48
31	8	41
32	8	39
33	7	29
34	7	31
35	7	48
36	7	34
37	7	33
38	7	32
39	7	
40	7	39
41	7	35
42	6	26
43	6	29
43/30¢	18	
44	6	
44/30¢	18	
45	6	37
45/30¢	18	
46	6	
46/30¢	18	
47	6	20
47/30¢	18	
48	6	25
49	6	
50	10	60
51	6	31
52	6	32
53	6	
54	6	20
55	6	
56	6	31
57	6	23
57/35¢	12	
58	6	30
58/35¢	12	
59	6	
59/35¢	12	
60	6	30
60/35¢	12	
61	5	23
62	5	
63	5	24
64	5	24
65-66	5	
67	5	32
68	5	40
69	5	31
70 ▽	8	37
Tomb of Dracula (Mag) MARVEL, 1979		
1	15	
2-6	6	



△ #12

THE TWILIGHT ZONE

Another comics dimension

In 1961, Dell acquired the license to Rod Serling's imaginative *Twilight Zone* TV series. After two trial *Four Color* issues (#1173 and #1288), two more issues (with production codes 01-860-207 and 01-860-210) were also produced before Gold Key took over with a new #1 in 1962.

image © 1965 Rod Serling Prod.

Reed Crandall art

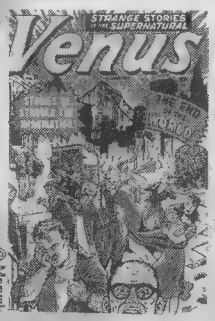
Alex Toth art

	1	2	3	4	5	6	7	8	9	10
	NOV 62	FEB 63	MAY 63	AUG 63	NOV 63	FEB 64	MAY 64	AUG 64	NOV 64	FEB 65
NM Price	$90	$55	$42	$35	$35	$35	$35	$35	$35	$35

THE BOTTOM LINE

Venus #11

★★★



© Marvel

Marvel
Nov 1950
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"The End of the World!" • 12 pp.

Venus finds a way to help a scientist regain both his lost love and a way to save Earth from falling into the sun.

Venus changes format for the fourth time in 11 issues and becomes a fantasy-horror title billed as "Strange Stories of the Supernatural"

"Beyond the 3rd Dimension" • 6 pp.

The secrets of dimensional travel die with a crazed scientist, as Venus rescues herself with "something more powerful than evil ambition": love.

"The Plot!" • 4 pp.

"Perilous Patrol" • 2 text pp.

Mint CGC copy: **8.5** **Then 10c NOW $800**

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Tomb Raider: The Series
IMAGE, 1999
0 3
0/DF 5
½ 3
1 . . . . . 3 — 12
1/Holofoil . . . 7
1/Another Univ . . 5
1/Tower Gold . . 6
1/Tower 5
2 3
2/Tower 5
2/Tower foil . . 7
3 3
3/Monster Mart 7
3/Gold Mart . . 6
4 3
4/DF 4
4/DF w certif. . 8
5 3
5/DF . . . . . 6 — 16
6-7 3
7/Museum . 125
8-9 3
9/White. 4
9/DF 6
9/DF blue. . . . 7
9/Sketch . . . 10
10 3
10/Gold . . . 12
10/Red foil . 10
11 3
11/Graham . . 7
12 3
12/Graham . . 8
13 . . . . . 3 — 19
14-15 3
15/DF. 10
16-46 3
47 4
47/Variant . . . 3
48 4
48/Variant . . . 3
49-50 3
Ashcan 1 . . . 5

Tomorrow Stories
DC, 1999
1 4
1/Variant . . . 6
2-12 3

Tom Strong
DC, 1999
1 4
1/Variant . . . 5
2-32 3

Tom Strong's Terrific Tales
DC, 2002
1 4
2-12 3

Top Comics
GOLD KEY, 1967
Flintstns: 1-2 10
Flintstns: 3 . . 15 — 39
Flintstns: 4 . . 15
Flintstns: 1-2 10
Flipper: 1 . . . 10 ▽ — 31
MMouse: 1-2 10
MMouse: 3 . . 15 — 44
MMouse: 4 . . 15
Tweety: 1 . . . 10
Tweety: 2 . . . 10 — 26

Top-Notch Comics
M.L.J., 1939
1 3500
2 1500
3 1000
4 825
5 900
6-8 650
9 3000
➥1st Black Hood
10 1000
➥2nd Black Hood
11-15 . . . 625
16-20 . . . 550
21-30 . . . 425
31-38 . . . 250
39 . . . . . 250 — 821
40-45 . . . 250

Tor
DC, 1975
1 . . . . . 8 — 29
2-6 4

Tower of Shadows
MARVEL, 1969
1 . . . . . 55 ▽ — 357
2 25
3 . . . . . 25 — 67
4-5 25
6-8 15
9 8
Special 1 . . 22 — 86

Toxin
MARVEL, 2005
1-4 3

Transformers
MARVEL, 1984
1 . . . . . 10 ▽ — 41
2 . . . . . 5 — 10
3 . . . . . 5 — 24
4 . . . . . 3 — 16
5 . . . . . 3 — 20
6 . . . . . 3 — 20
7 3
8 . . . . . 3 — 20
9 . . . . . 3 — 20
10 . . . . . 3 — 20
11 3
12 . . . . . 3 — 14
13 . . . . . 3 — 13
14-18 3
19 . . . . . 3 — 8
20 3
21-39 2
40 . . . . . 2 — 1
41-45 2
46 . . . . . 2 — 1
47-55 2
56 . . . . . 2 — 23
57-69 2
70-75 5
76 . . . . . 5 — 14
77 . . . . . 10 — 23
78 10
79 . . . . . 10 — 34
80 . . . . . 18 △ — 72

Transformers: Generation 1
DREAMWAVE, 2002
1/Autobot . . . 4 — 15
1/Decepticon . . 4
1/Chromium . 6 — 21
1/Retailer . . 20
2/Autobot . . . 4 — 7
3-6/Autobot. . 4
2-6/Decept . . 3

Transformers: Generation 1
DREAMWAVE, 2003
0 3
1 4
1/SilvSnail . . . 5
2-10 3

Transformers: Generation 1 Preview
DREAMWAVE, 2002
1/Autobot . . . 4 — 18
1/Retailer . . . 8

Transformers: War Within
DREAMWAVE, 2002
Ashcan 1 . . . 3 — 10
1 . . . . . 3 — 15
1/Variant 7
2-5 3
5/Variant 5
6 3

Transmetropolitan
DC, 1997
1 . . . . . 8 — 30
2 6
3-5 4
6-60 3

Trigger Twins
DC, 1973
1 18

Trouble
MARVEL, 2003
1 . . . . . 3 — 10
2-5 3

Turok, Dinosaur Hunter
ACCLAIM, 1993
0 5
1 2
1/Gold 14
1/WVSS. . . . 20
2-10 1
11 2
12-19 1
20 2
21 1
22-38 2
39 3
40-42 4
43-44 3
45 6
46 9
47 18
YB 1 4

Turok, Son of Stone
DELL, 1956
3 . . . . . 155 — 605
4-5 125
6-7 110
7/15¢ 135
8-10 110
11-20 75
21-30 48
31-40 38
41-50 28
51-60 22
61-70 15
71-90 10
91-99 8
100 . . . . . 8 — 50
101-110 . . . 8
111-130 . . . 6
Giant 1 . . 100

Turok the Hunted
ACCLAIM, 1996
1-2 5

TV Stars
MARVEL, 1978
1 . . . . . 15 — 46
2-4 7

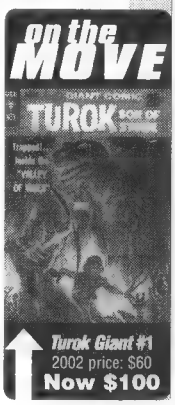
Twilight Experiment
DC, 2005
1-6 3

Twilight Zone
DELL, 1962
1 . . . . . 90 — 334
2 55
3 42
4-10 35
11-20 30
21-27 16
28-30 10
31-40 8
41-51 6
52-70 5
71-92 4

Two-Bits
IMAGE, 2005
1 1

Two-Fisted Tales
E.C., 1950
18 700
19 500
20 325
21-22 . . . 260
23-25 . . . 210
26-30 . . . 160
31-35 . . . 130
36-40 . . . 115
41 . . . . . 115 — 568
Ann 1 . . . 550
Ann 2 . . . 400

Two-Gun Kid
MARVEL, 1948
1 660
2 300
3 . . . . . 220 — 543
4 220
5 200
6-10 165
11-12 . . . 125
13-20 90
21-30 80
31-44 60
45-46 55
47 45
48 50
49-50 40
51 50
52 40
53-54 20
55 40
56 20
57 40
58-59 20
60 30
➥Two-Gun Kid origin
61-80 12
81-82 8
83 . . . . . 8 — 50
84-92 8
93-129 4
129/30¢ . . . 20
130 4
130/30¢ . . . 20
131 4
131/30¢ . . . 20
132-136 . . . 4



Turok Giant #1
2002 price: $60
Now $100

Flashback 1985

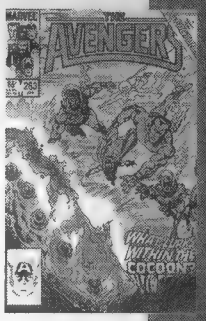
20 years ago in CBG...

#620 OCTOBER 4 1985

The printing plates for the **X-Men** comic ***Heroes for Hope*** were (intentionally) destroyed, meaning the comic would not be printed again. Money raised by the one-shot comic benefitted East Africa.

#621 OCTOBER 11 1985

CBG reported on the Sept. 15 season premiere of ***60 Minutes***, which featured a segment on reports that ***Dungeons & Dragons*** had been responsible for several suicides and murders. **The Thompsons** editorialized that similarly misplaced scrutiny from mainstream news sources could conceivably prove damaging to comics someday.



#622 OCTOBER 18 1985

Marvel said it would ship overruns of titles it expected would prove very popular. These included ***Avengers*** #263 and ***Fantastic Four*** #286. Both issues contained previews for ***X-Factor***, which was slated for shipment in late October.

#623 OCTOBER 25 1985

Continuing **DC**'s ongoing attempts to reinvent its comics universe, **John Byrne** announced his plans for restarting ***Superman*** with #1. Byrne's plans included a massive weakening of the character's powers. "If he's just a supremely powerful guy who never screws up, then who cares?" Byrne asked. "I've got ***The Bible*** if I want to read that kind of stuff."

— from the Comics Buyer's Guide archives

Al Williamson art | Reed Crandall art | Reed Crandall art | Reed Crandall art

11	12	13	14	15	16	17	18	19	20	21	22	23
MAY 65	AUG 65	NOV 65	FEB 66	MAY 66	JUL 66	SEP 66	NOV 66	JAN 66	MAR 66	MAY 67	JUL 67	OCT 67
NM Price $30	$30	$30	$30	$30	$30	$30	$30	$30	$30	$15	$15	$15

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above; **Fine (F)** is **1/3** (33%) of NM; **Very Fine (VF)** is **2/3** (67%) of NM; **Very Good (VG)** is **1/5** (20%) of NM; **Good (G)** is **1/8** (12.5%) of NM

Tricked

It's probably been said that Alex Robinson, whose prior efforts include *Box Office Poison*, is ironically the opposite of box-office poison when it comes to comic books. So, too, is he with his latest work, *Tricked*.

TOP SHELF
WRITER:
ALEX ROBINSON
ARTIST:
ALEX ROBINSON
B/W • 352 Pgs.
$19.95

In *Tricked*, Robinson presents six characters — Ray, Nick, Phoebe (Chandler, Joey, Monica ...), Steve, Caprice, and Lily — telling a story that spirals toward its conclusion, bringing each of the six ever closer to each other.

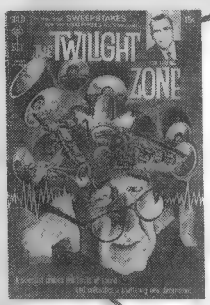
Perhaps the most remarkable aspect of this book is that — outside of the chapter numbers, which descend from 49 to zero — the story does not feel forced toward its conclusion. The evidence is clear as the pages continue that the characters are gravitating toward each other, but it's a pleasant ride the whole way; at no time does Robinson make jumps in the flow or insert awkward situations to complete his effort. Granted, in general, Robinson's characters do not come off as "someone you know" (at least not to me), but they're real and within that reality, they make a very captivating story. You won't easily put this one down.

★★★½ — **Ray Sidman**

www.topshelfcomix.com
ISBN: 1-891830-73-2

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
2001, Space Odyssey MARVEL, 1976		
1	5	21
2	5	23
3-7	5	
7/35¢	20	
8	12	51
8/35¢	20	
9	5	
9/35¢	20	
10	5	
10/35¢	20	
Giant Size 1	12	
2 to Chest DARK HORSE, 2004		
1	3	
Ultimate Daredevil & Elektra MARVEL, 2003		
1	3	13
2	2	
3	2	7
4	2	
Ultimate Fantastic Four MARVEL, 2004		
1	5	14
2	4	9
3	3	
4-7	2	
8	3	
9-13	2	
13/Sketch	6	
14-18	2	
19	5	
20	4	
21	3	
21/Variant	5	
Ultimate Iron Man MARVEL, 2005		
1/Kubert	5	
1/Hitch	4	
1/Sketch	6	
Ultimate Marvel Mag. MARVEL, 2001		
1	6	
2-11	4	
Ultimate Marvel Team-Up MARVEL, 2001		
1	3	11
2-16	3	
Ultimate Nightmare MARVEL, 2004		
1-5	2	
Ultimates MARVEL, 2002		
1	7	16
1/DF Millar	20	
1/DF Quesada	25	
2	9	13
3	6	10
4	10	18
5	8	16
6	7	9
7	7	
8	5	9
9	5	12
10-11	2	
12	2	4
13	4	
13/DF Millar	20	
Ultimates 2 MARVEL, 2005		
1	5	
1/2nd	3	
1/Sketch	35	
2-7	3	
Ultimate Secret MARVEL, 2005		
1-2	3	
Ultimate Six MARVEL, 2003		
1	4	9
2	3	11
3	2	
4	3	
5	2	
6	3	
7	2	
Ultimate Spider-Man MARVEL, 2000		
½	8 ▽	20
½/Conv.	18	27
1	65 ▲	146
1/White	400 △	296
1/DF	175 △	130
1/Kay-Bee	4	
1/FCBD	3	12
1/Checkers	7	
1/Payless	6	
1/Target	175	192
3	16 △	28
4	8	28
5	55 ▽	60
6	9 △	28
6/Niagara	35	
7	9 ▽	19
8	8 △	20
8/Payless	6	
9	6	12
10	6	16
11	5	15
12	4	15
13	5 △	17
14	4 △	13
15	5	15
16	3	11
17	3	15
18	3	13
19	3	16
20	3	13
21	3	14
22	4	15
23	3	
24	3	14
25	3	15
26	3	14
27	4	12
28	3	
29	4	16
30	3	13
31	4	12
32	3	
33	4 ▽	16
34	3	14
35	3	13
36	3	9
37	3	15
38	3	9
39	3	11
40	3	13
41	3	
42	3	11
43	3	11
44	3	
45	3	11
46	3	
47	4	
48	3	24
49	3	8
50	4	13
53	3	
60	8	18
61	5	
62	8	
63	5	
➥Gwen Stacy returns		
64	3	
65-78	2	
79-80	3	
SP 1	4	11
Ultimate War MARVEL, 2003		
2	3	11
3	3	
4	3	13
Ultimate X-Men MARVEL, 2000		
½	5	14
1	14 ▽	33
1/Sketch	20	
1/DF	40	105
1/Checkers	30 ▽	49
1/NYPost	8	
1/Universal	60	
2	7 ▽	17
3	6	13
4	5	11
5	5	
6	4	
7	4	12
8	4	13
9	4	12
10	4	12
11	3	14
12	3	11
13-15	3	
16	3	8
17	3	8
18	3	
19	4	11
20	3	
21	3	7
22-26	3	
27-33	2	
34	2	12
40	2	
41	4	
42-49	2	
50	4	
50/Conv	12	18
51-61	2	
61/Colpel	5	
Uncanny Tales MARVEL, 1952		
1	700	88
2	400	
3-5	325	
6-10	285	
11-20	210	
21-25	165	
26	225	
27-28	165	
29-40	80	
41-56	65	
Uncanny Tales MARVEL, 1973		
1	20	
2-12	12	
Uncanny X-Men MARVEL, 1970		
-1	2	
142	25 △	46
➥Future Past		
143	8 ▽	27
144	6	22
145	7 ▲	24
146	6	20
147	6	21
148	6	19
149	5 ▽	21
150	5 ▽	20
151	5	15
152	5	17
153	5	16
154	5 △	19
155	5	16
156	5 △	19
157	5	21
158	6 ▽	23
➥Rogue app.		
159	5 △	25
160	5	18
161	5	21
162	6	22
163	5	19
164	5	24
165	5	17
166	5	16
167	4	14
168	5	18
169	5	20
170	5	19
171	5	22
➥Rogue joins team		
172	5	19
173	5	18
174	5	18
175	5	21
176	4	12
177	4	14
178	5	10
179	4 ▽	12
180	3	
181	4	11
182	5	19
183	5	18
184	4	17
185	4	13
186	4	14
187	3	11
188	3 △	14
189	4	16
190	4	13
191	5	15
192	4	14
193	5 ▽	16
194	3	



△ #31

THE TWILIGHT ZONE

Meet your host

Just as with the TV series, most *Twilight Zone* comics stories were "hosted" by Rod Serling (or, at least, his comics counterpart). Serling would introduce the story — and most writers captured his mood-setting tone — and return at story's end to tie it all together.

image © 1969 Rod Serling Prod.

Reed Crandall art

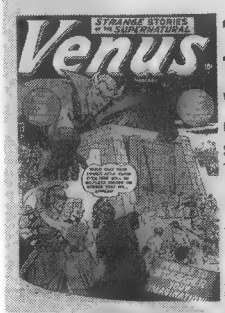
Goes to 15¢

George Evans art

	24	25	26	27	28	29	30	31	32	33
	JAN 68	APR 68	JUL 68	DEC 68	MAR 69	JUN 69	SEP 69	DEC 69	MAR 70	JUN 70
NM Price	$16	$18	$16	$16	$10	$10	$10	$8	$8	$8

RETROVIEW
Venus #12

★★



Marvel
Feb 1951
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Trapped in the Land of Terror" • 12 pp.

Venus is kidnapped by the evil leader of the mysterious kingdom of Cassarobia.

Venus teaches the people of Cassarobia that love can overcome even the most evil dictator.

"The Lost World!" • 6 pp.

Venus copes with green monsters from the ocean floor and finds they are more sympathetic than she expected.

"The Strange Rocket!" • 4 pp.

"The Isle of No Return" 2 text pp.

© Marvel

Best CGC copy: 9.0 **Then 10c NOW $550**

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Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE.**

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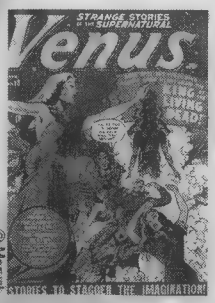
Venus #13

★★1/2



© Marvel

"The King of the Living Dead!" • 7 pp.

Venus helps to rehabilitate a mad gypsy who finds creating "zombie girls" isn't what he really wants.

Bill Everett's first cover in the series helps provide an eerie transition to a horror title.

"The Last Day on Earth!" • 5 pp.

Venus calls on the gods to defeat a crazed former military men who tries to destroy U.S. forces.

"The Creeping Death" • 6 pp.

"Invasion from Mars!" • 4 pp.

"The Evil Coin" • 2 text pp.

Marvel
Apr 1951
Writer: Uncredited
Pencils: Dave Berg
Inks: Dave Berg
Cover: Bill Everett

Best CGC copy: 7.0 **Then 10c NOW $820**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
195	3	18
196	3	11
197	3	14
198	3	19
199	3	16
200	5 △	18
201	5	23
➥Portacio art		
202	4	15
203	4	15
204	4	
205	4	24
206	4	14
207	4	18
208	4	14
209	4	20
210	5	26
211	5	19
212	6 ▽	24
➥Wolv. vs. Sabretooth		
213	6 ▽	24
➥Wolv. vs. Sabretooth		
214-215	3	
216	3	8
217-218	3	
219	4	17
220	4	18
221	7	24
➥1st Mr. Sinister		
222	5 ▽	24
➥Wolv. vs Sabretooth		
223	4	18
224	3	
225	3	13
226	3	
227	3	10
228	3	13
229	3	13
230-233	3	
234	3	19
235-240	3	
241	3	9
242	3	
243	3	10
244	5 ▽	22
➥1st Jubilee		
245	3	22
246-247	3	
248	5 ▲	23
➥1st Jim Lee X-Men		
249	3	
250	3	13
251	3	19
252	3	15
253-254	3	
255	3	18
256	3	15
257	3	14
258	3	14
259	3	16
260	3	
261	3	16
262	3	16
263	3	17
264-265	3	
266	14 △	49
➥1st Gambit		
267	6	22
➥Jim Lee; 2nd Gambit		
268	6 ▽	19
269	3	
270	4	17
271	3	14
272-273	3	
274	3	12
275	3	15
276	3	14
277-280	3	
281	2	10
282	3	16
283	4	14
284-285	3	
286	2	
287	3	
288-291	2	
292	3	
293	2	
294/Collector's	3	
295/Collector's	2	
296/Collector's	3	12
297-299	2	
300	3	13
301-302	2	
303	3	10
304	2	
305	2	8
306	2	
307	5	
308-328	2	
329	4	
330-352	2	
353	3	
354-362	2	
363	4	
364	3	
365-378	2	
379	3	
380-381	2	
381/DF	7	25
382-386	2	
387	3	
388-403	2	
404	4	
405-411	2	
412	2	9
413-415	2	
416	3	11
417-429	2	
430-438	3	
439	2	
440-441	3	
442	2	
443	3	
444	4	
445-449	2	
450	7	
➥1st X-23		
451	6	
➥X-23 app.		
452	3	
453-461	2	
461/Kubert	15	
462	3	
Ann 1	50	203
Ann 2	45	119
Ann 3	14 ▽	37
Ann 4	6	23
Ann 5	5	19
Ann 6	7	13
Ann 7	5	16
Ann 8	4	17
Ann 9	10	10
Ann 10	8	19
Ann 11	4	20
Ann 12	4	16
Ann 13	3	
Ann 14	6	16
Ann 15	4	
Ann 16	2	
Ann 17-18	3	
Ann 1995	4	
Ann '96-98	3	
Ann '00-01	4	

Uncle Scrooge
DELL, 1953

4	310	
5	220	
6-7	185	
8	140	
9-10	125	
11-15	100	
16-20	80	
21-25	65	
26	65	713
27-30	65	
31-35	55	
36	55	610
37-40	55	
41-50	45	
51-70	40	
71	38	
72-100	32	
101-120	20	
121-140	18	
141-160	12	
161-171	10	
172-176	15	
177-178	25	
179	225	1125
180	35	
181	15	68
182-185	15	
186-197	10	
198	15 △	87
199-200	10	
201-219	6	
220-240	5	
241-260	4	
261-299	3	
300-308	2	
309-319	7	

Uncle Scrooge
GEMSTONE, 2003

319-343	7	

Underdog
CHARLTON, 1970

1	60	
2	38	
3-5	30	
6-10	25	

Underdog
GOLD KEY, 1975

1	35	
2	20	
3	12	
4-5	8	
6-10	6	
11-20	5	
21-23	4	

Underlords
EIDOLON ENTERTAINMENT, 2005

1-4	3	

Undersea Agent
TOWER, 1966

1	32	
2	22	47
3-6	18	

Unexpected
DC, 1968

105	30	
106-113	18	
114-118	12	
119	14	80
120	12	
121	16	
122	12	
123	12	39
124-127	12	
128	14	176
➥Wrightson art		
129-132	8	
133	8	85
134	8	83
135-136	8	
137	8	31
138-145	8	
146	8	40
147-156	8	
157-161	14	
162	14	113
➥100 pages		
163-176	5	
177	5	56
178-190	5	
191	6	
192-222	4	

Unfunnies
AVATAR, 2004

1-2	4	

Unity
VALIANT, 1992

0	5	19
0/Red	75	70
1	4	
1/Gold	10	
1/Platinum	12	
YB 1	4	

Universe
IMAGE, 2001

1-6	3	
7	3	4
8	5	

Universe X
MARVEL, 2000

0-X	4	

Universe X: Spidey
MARVEL, 2001

1	10 △	140
1/DF	6	
1/Sketch	10	
1/Recalled	90	

Unknown Soldier
DC, 1977

205-210	5	
211-229	4	
230-247	3	
248-249	5	
250-267	3	
268	5	

Unknown Worlds
ACG, 1960

1	90	
2	60	
3	45	
4-5	40	
6-8	35	
9	50	
10	35	
11-20	28	
21-30	20	
31-40	16	
41-57	12	

Unknown Worlds of Science Fiction
MARVEL, 1975

1	12	
2-3	7	
4	7 △	26
5-6	7	
Special 1	10	

Untold Legend of the Batman
DC, 1980

1	3	
2-3	2	

Untold Tales of Spider-Man
MARVEL, 1995

-1	1	
1	2	
2-25	1	
Ann '96-97	2	

Unusual Tales
CHARLTON, 1955

1	125	
2	75	
3-5	45	
6-11	80	
12	56	
13	30	
14-15	56	
16	30	
17-21	22	
22	35	
23	14	
24-27	30	
28-29	14	
30-31	10	
32	10	53
33-40	10	
41-47	6	
48	6	47
49	6	

USA Comics
TIMELY, 1941

1	12000	
2	4400	
3	3100	
4-5	2500	
6	3550	
7	3400	
8-10	2250	
11-12	1500	
13-17	1250	

Usagi Yojimbo
FANTAGRAPHICS, 1986

1	8	22
2-3	5	
4-5	4	
6-38	3	
Special 1-3	4	
Summer 1	5	

Usagi Yojimbo
MIRAGE, 1993

1	5	
2-5	4	
6-16	3	

Usagi Yojimbo
DARK HORSE, 1996

1	4	
2-85	3	
Special 4	4	

Valor
E.C., 1955

1	190	
2	140	
3-4	115	
5	105	

Vampire Lestat
INNOVATION, 1990

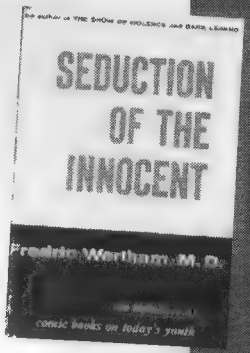
1	5	23
2	3	18
3	3	13
4-12	3	

Flashback 1980

25 years ago in CBG...

#359 OCTOBER 3 1980

Joe Brancatelli observed that, due to its popularity on the collector's market, copies of ***Seduction of the Innocent*** were being stolen from libraries across the country. Despite not being a comic book, it is arguably the most influential book in comics history, written in 1954 by psychologist **Fredric Wertham**, who was convinced comics exerted a corrosive influence on youths who read them.



#361 OCTOBER 17 1980

After differences with writer **Chris Claremont**, **John Byrne** left ***Uncanny X-Men*** to write ***Fantastic Four***.

A full page was dedicated to ***TBG Funnies***. ***CBG*** would use the idea again in the mid-1980s.

— from the Comics Buyer's Guide archives

Skeleton cover — Gangster cover — Psychedelic cover

	34 SEP 70	35 DEC 70	36 MAR 71	37 MAY 71	38 JUL 71	39 SEP 71	40 NOV 71	41 JAN 72	42 MAR 72	43 MAY 72	44 JUL 72	45 SEP 72	46 NOV 72
NM Price	$8	$8	$8	$8	$8	$8	$8	$6	$6	$6	$6	$6	$6

PRICE GUIDE KEY: OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Ultra Maniac
Vol. 1

All Ayu wants is the life of a perfectly ordinary middle-schooler, but, after she helps new classmate Nina retrieve what appears to be an electronic organizer, she's "rewarded" with the truth. Nina is in reality an exchange student from "magic land," a post-modern witch who casts spells using the little computer Ayu found. And now, convinced they're best friends, Nina uses magic to try to give Ayu her heart's desire — with always disastrous results.

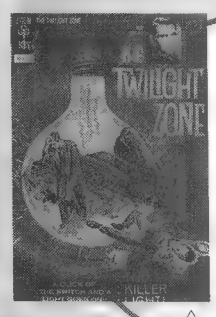
VIZ
WRITER:
WATARU YOSHIZUMI
ARTIST:
WATARU YOSHIZUMI
B/W • 184 Pgs.
$8.99

Not only is Nina a poor witch, but she constantly refers to herself in the third person, which here seems to imply, not ego, but simple-mindedness. Ayu sensibly tries to ditch Nina, but she proves hard to shake.

Although in no way ultra and without a single maniac, it's still a mildly amusing *Bewitched*-style sitcom. Unfortunately, the background is so naturalistic I spent more time worrying about Ayu being trapped in a co-dependent relationship with an incompetent magic user than laughing at the theoretically hilarious consequences.

★★ **— S.A. Bennett**

www.viz.com
ISBN: 1-59116-917-8



△ #48

THE TWILIGHT ZONE

Great, but uncredited, artists

A flip through many issues of *Twilight Zone* quickly reveals the vast talents who labored uncredited in its pages, from Reed Crandall to George Evans to Al Williamson. It's yet another inexpensive way to obtain art by popular artists.

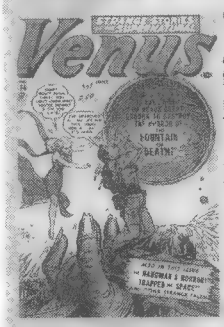
image © 1973 Rod Serling Prod.

UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Vampirella WARREN, 1969	
1	325	25
2	125	139
3	200	31
4	75	109
5	75	
6	70	162
7	70	243
8	70	
9	70	200
10	30	141
11	43	
12	43 ▽	142
13	43	
14	43	140
15	43	139
16	30	
17	30	143
18	30	107
19	30	140
20-21	30	
22	30	127
23-25	30	
26	20	
27	30	
28	25	159
29-36	25	
37-38	20	
39	20	168
40	20	85
41	20	97
42-45	20	
46	25	
47-49	20	
50	20	86
51-54	17	
55	17	80
56	17	
57	17	72
58-60	17	
61	17	76
62	17	130
63-64	17	
65	17	70
66-67	17	
68	17	111
69-70	17	
71-88	16	
89	16	49
90-96	16	
97	16	39
98-99	16	
100	30	
101	16	129
102-103	16	
104	16	121
105	16	
106	16	128
107-111	16	
112	45	124
113	195	
Ann 1	175	
Special 1	30	
Vampire Tales MARVEL, 1973		
1	35	
2-5	18	
6	18	134
7	18	
8	20	87
9-10	20	
11	25	
➥Scarce		
Ann 1	30	
➥Scarce		

UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Vault of Evil MARVEL, 1973	
1	60	190
2-4	25	
5-6	15	
7	15	62
8-10	15	
11-23	12	
Vault of Horror E.C., 1950	
12	4000	
13	800	
14	725	
15	600	
16	500	
17-19	360	
20-25	275	
26-30	225	
31-40	185	
Vengeance Squad CHARLTON, 1975	
1	9	28
2-6	5	
Venom MARVEL, 2003	
1	10	43
2	3	5
3	2	
4-5	3	
6	2	
7-8	3	
9	4	
10-18	3	
Venom: Funeral Pyre MARVEL, 1993	
1	3	12
2-3	3	
Venom: Lethal Protector MARVEL, 1993	
1	3	22
1/Black	75	
1/Gold	5	35
2-6	3	
Venom vs. Carnage MARVEL, 2004	
1	6	
2-4	3	
V for Vendetta DC, 1988	
Alan Moore series	
1-10	3	
Vicki ATLAS-SEABOARD, 1975	
1	28	
2	18	
3	12	45
4	12	
Villains United DC, 2005	
1	12	
1/Variant	10	
➥2nd printing		
1/3rd	3	
2	5	
Violent Messiahs HURRICANE, 1997	
1	3	10
2-3	3	
Vision & Scarlet Witch MARVEL, 1982	
1	2	17
2-4	2	

RETROVIEW
Venus #14

★★1/2



Marvel
Jun 1951
Writer: Uncredited
Pencils: Bill Everett
Inks: Bill Everett
Cover: Uncredited

"Fountain of Death" • 8 pp.

Azrael, the Angel of Death, appears to "help" Venus bring a German scientist and his wife back together.

In one of the most nonsensical stories in comic-book history, Venus travels to Mars aboard a "supersonic" rocket ship in search of the Fountain of Youth with a crazed scientist.

"Hangman's Horror" • 5 pp.

Venus saves a young man from death on the gallows and unwittingly forces the real murderer to hang himself.

"Venus Meets the Lady Killer" • 6 pp.

"The Little Man Who Wasn't There" • 4 pp.

"Backfire!" • 2 text pp.

© Marvel

Best CGC copy 7.0 — Then 10¢ NOW $820

UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Walking Dead IMAGE, 2003	
1	35	
2	32	
3	15	
4	12	
4/Variant	6	
5	4	
6-20	3	
Walking Dead AIRCEL, 1989	
1	5	
2	3	27
3-4	3	
Special 1	4	
Walt Disney's Comics and Stories DELL, 1940	
1	20000	
2	7500	
3	3400	
4	2050	
5	1250	
6-7	1100	
8-9	900	
10	850	
11-15	750	
16-17	650	
18	625	
19-30	580	
31	3700	
➥Barks Donald starts		
32	2000	
33	1200	
34	950	
35-36	840	
37	435	
38	650	
39-40	580	
41-46	500	
47-50	475	
51-60	375	
61-70	305	
71-80	240	
81-87	215	
88	270	
89-90	210	
91-97	190	
98	365	
➥Unc. Scrooge starts		
99	190	
100	200	
101-112	155	
113-116	90	
117	130	
118-123	85	
124	130	
125	190	
126-129	130	
130-133	125	
134	200	
135-139	105	
140	225	
➥1st Barks Gyro		
141-150	94	
151-170	88	
171-200	80	
201-240	75	
241-260	60	
261-283	50	
284-285	25	
286	28	
287	25	
288-289	28	
290	25	
291-293	28	
294-296	25	
297-308	28	
309-311	25	
312	28	
313-334	14	
335	25	
336-341	14	
342-351	25	
351/Poster	30	
351/No poster	20	
352	25	
352/Poster	30	
352/No poster	20	
353	25	
353/Poster	30	
353/No poster	20	
354	25	
354/Poster	30	
354/No poster	20	
355	25	
355/Poster	30	
355/No poster	20	
356	25	
356/Poster	30	
356/No poster	20	
357	25	
357/Poster	30	
357/No poster	20	
358	25	
358/Poster	30	
358/No poster	20	
359	25	
359/Poster	30	
359/No poster	20	
360	25	
360/Poster	30	
360/No poster	20	
361-400	25	
401-429	14	
430	10	
431-432	12	
433	10	
434-436	12	
437-438	10	
439-440	12	
441-443	10	
444-445	6	
446-465	10	
466	6	
467-478	10	
479	30	
480	125	
481-484	30	
485-499	10	
500	10	8
501-510	10	
511	15	
512-513	12	
514-516	8	
517-518	5	
519	14	
520-549	10	
550	6	
551-554	4	
555-556	3	
557-573	4	
574-577	5	
578-579	3	
580	5	
581-584	3	
585	5	
586-597	3	
598-599	4	
600-611	6	
612-633	7	
Walt Disney's Comics & Stories GEMSTONE, 2003	
634-658	7	
Walt Disney Showcase GOLD KEY, 1970	
1	16	
2	10	
3-4	9	
5-6	12	
7-8	9	
9	10	
10	12	

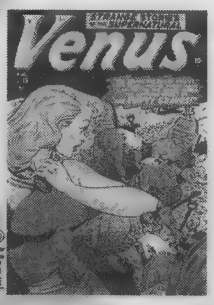
Goes to 20¢ ▼ Al Williamson art ▼ Skeleton cover ▼

	47	48	49	50	51	52	53	54	55	56
NM Price	JAN 73 $6	MAR 73 $6	MAY 73 $6	JUL 73 $6	AUG 73 $6	SEP 73 $6	NOV 73 $5	JAN 74 $5	MAR 74 $5	MAY 74 $5

THE BOTTOM LINE

Venus #15

★★½



© Marvel

"The Graveyard Waxworks" • 8 pp.

Venus tricks monsters who live underground to die in the light of the sun.

Entitled "The Empty Graves!" on the cover, the story has Venus discovering a new dimension of horror she could not have imagined.

"The Day That Venus Vanished" • 7 pp.

Venus literally becomes a paper doll when trapped by the "revolutionary animated photographic paper" of the villainous Mr. Lenz.

"The Living Dolls" • 5 pp.

"Escape from Death" 4 pp.

"Return from Mars" • 2 text pp.

Marvel
Aug 1951
Writer: Uncredited
Pencils: Bill Everett, Bill Brodsky
Inks: Everett, Brodsky
Cover: Bill Everett

Best CGC copy: **8.5** **Then 10c NOW $820**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
11-13	8	
14	12	
15	8	
16-18	12	
19	10	
20	9	
21-23	8	
24-29	7	
30	15	
➥Magica de Spell		
31-32	9	
33-39	7	
40-41	8	
42	7	
43	9	
44-48	10	
49-54	7	

Wanted
IMAGE, 2003

1	12 △	35
1/Jones	9	
1/Silvestri	8	
1/Miglari	8	
1/DthRow	3	
1/WWTex	15 ▽	30
1/WAce	5	
2-3	3	
4	3	
4/SanDiego	5	
5-6	3	

Wanted World's Most Dangerous Villains
DC, 1972

1	10	
2-3	8	
4-9	6	

War
CHARLTON, 1975

1	8	30
2-10	5	
11-22	3	
23-49	2	

War Is Hell
MARVEL, 1973

1	25	95
2	18	
3-5	14	
6-8	10	
9	8	72
10-15	8	

Warlock
MARVEL, 1972

1	32	123
2	15	55
3	15	55
4	8	50
5	8	29
6	7	50
7-8	7	
9	10	43
10	10	41
11	10	29
12	8	36
12/30¢	15	65
13	8	38
13/30¢	15	
14	8	21
14/30¢	15	
15	8	28

Warlord
DC, 1976

1	10	42
2	4	
3-6	3	
7-29	2	
30-47	1	
48	2	
49-130	1	
131	2	
132	1	
133	2	
Ann 1	3	
Ann 2-6	1	

Watchmen
DC, 1986
Moore, Gibbons series

1	8	18
2	5	
3	5	10
4-7	4	
8	4	10
9-11	4	
12	4	12

Waterloo Sunset
IMAGE, 2004

1-3	7	

We 3
DC, 2004

1-3	3	

Weapon X
MARVEL, 1995

1	2	8
2-4	2	

Weapon X
MARVEL, 2002

1-8	2	
9-28	3	

Weapon X: Days of Future Now
MARVEL, 2005

1	3	

Web of Horror
MAJOR MAGAZINES, 1969

1	90	714
2	55	769
3	65	
➥1st Wrightson cvr		

Web of Spider-Man
MARVEL, 1985

1	8 △	23
2	4 ▽	15
3-5	4	
6	4	11
7	4	23
8	4	10
9-10	4	
11	3	13
12-28	3	
29	5	17
30	4	
31-32	5	
33-35	3	
36	4	
37	3	
38	5	
39-47	3	
48	8 ▽	15
➥1st Demogoblin		
49	2	
50	3	
51-57	2	
58	3	
59	8	
60-61	3	
62-89	2	
90	5	
91-99	2	
100	4	
101-105	2	
106/Collector's	5	
106	1	
107-113	2	
113/Collector's	4	
114-116	2	
117	3	
117/Variant	5	
118	3	
119	2	
119/Collector's	6	
120	4	
121-124	2	
125	3	
125/Variant	4	
126-129	2	
129/Collector's	5	
Ann 1	7	
Ann 2	6	10
Ann 3-10	3	
SS 1	4	

Weird Fantasy
E.C., 1950

1	1150	
2	500	
3-4	425	
5	335	
6-10	240	
11-13	180	
14	300	
15	200	850
16-19	170	
20	200	
21	285	
22	140	

Weird Mystery Tales
DC, 1972

1	30	100
2	20 ▽	107
3	15	
4-10	12	
11	10	
12	10	73
13	10	61
14	10	
15	10	45
16-18	10	
19	10	75
20	10	
21	15	
22-24	10	

Weird Science
E.C., 1950

1	1450	
2	625	
3-4	575	
5-10	360	
11-12	230	
13	230	1674
14	230	
15-18	260	
19-22	335	

Weird Science-Fantasy Ann
E.C., 1952

1	2000	
2	1200	

Weird Science-Fantasy
E.C., 1954

23-24	235	
25	270	
26	220	
27	235	
28	260	
29	450	

Weird Suspense
ATLAS-SEABOARD, 1975

1	12	35
2	8	
3	7	

Weird Tales of the Macabre
ATLAS-SEABOARD, 1975

1	20	
2	30 ▽	173
➥Scarce		

Weird War Tales
DC, 1971

1	125	500
2	75	
3	45	
4-5	30	
6-10	20	
11	12	90
12	12	
13	12	34
14-20	12	
21-28	8	
29	8	20
30-31	8	
32-50	6	
51-76	5	
77	5	59
78-92	5	
93	6	29
94-101	5	
102-123	4	
124	4	17

Weird Western Tales
DC, 1972

12	45	163
13	30	105
14	20	93
15	20	90
16-27	12	
28	12	52
29	16	47
30	8	
31	8	42
32-34	8	
35	8	38
36	8	39
37-42	8	
43-50	6	
51-70	5	

Weird Wonder Tales
MARVEL, 1973

1	14 ▽	51
2	7	
3	7 △	35
4-7	5	
8-15	4	
15/30¢	20	
16	4	
16/30¢	20	
17	4	
17/30¢	20	
18-20	4	
21	4	33
22	4	

Weird Worlds
DC, 1972

1	12	44
2-5	7	
6	8	
7	6	
8-10	5	

Welcome Back, Kotter
DC, 1976

1	10 △	49
2-10	3	

Wendy Good Little Witch
HARVEY, 1960

1	60	
2	40	
3-5	28	
6-10	22	
11-15	14	
16-20	12	
21-25	8	
26-30	6	
31-40	5	
41-50	4	
51-60	3	
61-93	2	
94-97	1	

Werewolf by Night
MARVEL, 1972

1	80 ▲	290
2	30	109
3	15	54
4	18	78
5	15	53
6-7	15	
8	15	57
9	15	57
10	15 △	58
11	12	43
12	12	49
13	12 ▽	51
14	12	
15	15	58
16	12 ▽	42
17	12	34
18	10	
19	10	50
20	10	28
21-22	8	
23	8	31
24	8	
25	8	40
26	8 △	30
27	8	22
28	8	
29	8	41
30	8	31
31	8	31
32	60	301
➥1st Moon Knight		
33	30	142
34	8	72
35	5	
36	5	36
37	10	50
38	5	
38/30¢	15	
39	5	46
39/30¢	15	
40-41	5	
42	12	37
43	18	46

Flashback 1975

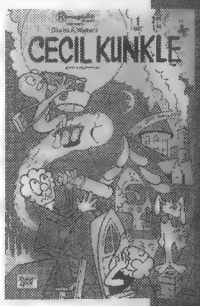
30 years ago in CBG...

#100 OCTOBER 17 1975

Russ Maheras provided the cover for ***TBG***'s centenary issue, which by this time was reaching 8,000 subscribers, in some small part thanks to a full-page ad run in 1975 **DC** comics.

#101 OCTOBER 24 1975

Two names we'd see again: ***Tug & Buster*** creator **Marc Hempel** provided this issue's **Captain America** and **Bucky** cover, and **Charles A. Wagner** advertised ***Cecil Kunkle*** #1, a mini-comic featuring "the world's most unemployed comics character." Nonetheless, Cecil would be employed repeatedly in the pages of future ***TBG***s and ***CBG***s.



#102 OCTOBER 31 1975

Louisianan **Eric Vincent** offered ***Cerberus Magazine***, a small-press comic book not to be confused with **Aardvark-Vanaheim**'s upcoming ***Cerebus***, which itself was originally a misspelling of Cerberus.

— from the Comics Buyer's Guide archives

Goes to 25¢ — Flying saucer cover — Subway cover — Staring eyes on cover

	57	58	59	60	61	62	63	64	65	66	67	68	69
	JUL 74	AUG 74	SEP 74	NOV 74	JAN 75	MAR 75	MAY 75	JUL 75	AUG 75	SEP 75	NOV 75	JAN 76	MAR 76
NM Price	$5	$5	$5	$5	$5	$5	$5	$5	$4	$5	$5	$5	$5

PRICE GUIDE KEY: CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Valkyrie

More than two decades ago, Ken Pierce collected five Valkyrie stories from *Air Fighters Comics* and *Airboy Comics*. These stories depicted the femme fatale's transformation "from Nazi nemesis to allied angel" in glorious black and white. And we considered ourselves lucky to have it.

VEROTIK
WRITER:
FRED KIDA
ARTISTS:
KIDA, BILL QUACKENBUSH
Color • 72 Pgs.
$14.95

Verotik's compilation reprints four of those same stories (from *Air Fighters* Vol. 2 #2 and #7 and *Airboy* Vol. 2 #12 and Vol. 3 #6). This time, however, they're in living four-color. And they haven't been "modern" colored; they've been "authentically" colored, albeit on glossy white paper.

If color isn't enough to get Pierce volume owners excited, consider this: Verotik's collection substitutes *Airboy* Vol. 4 #10 for Pierce's Vol. 3 #12. Have you read that one before?

The only quibble is the new cover, by the talented "Good Girl" artist Joe Chiodo. Valkyrie, her bare butt sticking out, is depicted without clothes, though covering her breasts with a Nazi flag. What's the matter? Valkyrie wasn't sexy enough in her costume, which was split from neck to navel?

★★★½ — Jack Abramowitz

www.verotik.com

West Coast Avengers MARVEL, 1984
1 . . . 3
2-4 . . . 2

West Coast Avengers MARVEL, 1985
1-3 . . . 2
4 . . . 3
5-46 . . . 1
Ann 1-3 . . . 2

Western Action ATLAS-SEABOARD, 1975
1 . . . 9 37

Western Gunfighters MARVEL, 1970
1 . . . 28 82
2-3 . . . 15
4 . . . 18
5 . . . 15
6 . . . 15 65
7 . . . 15
8-16 . . . 7
17-33 . . . 5

Western Kid MARVEL, 1971
1 . . . 17 60
2-5 . . . 8

Western Roundup DELL, 1952
1 . . . 165
2 . . . 120
3-5 . . . 75
6-10 . . . 65
11-17 . . . 55
18 . . . 65
19-23 . . . 55
24 . . . 60
25 . . . 80

What If? MARVEL, 1977
1 . . . 15 ▲ 41
2 . . . 10 34
3 . . . 8 ▽ 24
4 . . . 8 22
5 . . . 8
6 . . . 5 18
7 . . . 5
8 . . . 5 △ 25
9-10 . . . 5
11 . . . 4 22
12 . . . 4
13 . . . 5
14-15 . . . 4
16 . . . 3
17 . . . 4 17
18-19 . . . 3
20 . . . 3 10
21 . . . 3 12
22-26 . . . 3
27 . . . 5 △ 21
28 . . . 8
29 . . . 3
30 . . . 8 18
31 . . . 8 26
32-34 . . . 3
35 . . . 5 ▽ 14
36 . . . 3 20
37-45 . . . 3
46 . . . 4
47 . . . 3
Special 1 . . . 4

What If? MARVEL, 1989
-1 . . . 2
1 . . . 4 11
2-20 . . . 3
21-23 . . . 2
24 . . . 4
25 . . . 3
26-49 . . . 2
50 . . . 3
51-99 . . . 2
100 . . . 2 9
101-104 . . . 2
105 . . . 12 35
106-113 . . . 2
114 . . . 3

Wheelie and the Chopper Bunch CHARLTON, 1975
1 . . . 20 63
➥Incl. Byrne art
2 . . . 12
3-7 . . . 10

Where Creatures Roam MARVEL, 1970
1 . . . 25
2-6 . . . 10
7 . . . 10 57
8 . . . 10

Where Monsters Dwell MARVEL, 1970
1 . . . 25 114
2-5 . . . 10
6-7 . . . 8
8 . . . 8 30
9-11 . . . 8
12 . . . 10
13-27 . . . 8
28 . . . 8 28
29-31 . . . 8
32-38 . . . 7

Whiz Comics FAWCETT, 1940
1 . . . 70000
➥1st Captain Marvel
2 . . . 5200
3 . . . 3400
4 . . . 2800
5 . . . 2250
6 . . . 1650
7 . . . 1725
8-9 . . . 1650
10 . . . 1250
11-12 . . 1100
13-14 . . 1075
15 . . . 1250
16-18 . . 1100
19-20 . . . 750
21 . . . 800
22-24 . . . 600
25 . . . 6200
➥1st Capt. Marvel Jr.
26 . . . 550
27-30 . . . 525
31-32 . . . 460
33 . . . 525
34 . . . 365
35 . . . 410
36-40 . . . 365
41-43 . . . 260
44 . . . 300
45-50 . . . 260
51-60 . . . 210
61 . . . 175 520
62-70 . . . 175
71-82 . . . 150
83-99 . . . 130
100 . . . 130 836
101-120 . 110
121-152 . 100
153-155 . 200

WildC.A.T.s IMAGE, 1992
0 . . . 3
1 . . . 4 11
1/3D . . . 5
1/Gold . . . 10
1/Variant . . . 5
2 . . . 4
3-10 . . . 3
11 . . . 15
11/Holofoil . 22
12 . . . 8
13 . . . 6
14-24 . . . 3
25 . . . 5
26-49 . . . 3
50 . . . 4
50/Variant . . . 5
Ann 1 . . . 3
Special 1 . . . 4

Wild Frontier CHARLTON, 1955
1 . . . 60
2-5 . . . 40
6 . . . 40 39
7 . . . 50

Wild Girl DC, 2005
1-6 . . . 3

Wildsiderz DC, 2005
0 . . . 2

Witchblade IMAGE, 1995
0 . . . 5
½ . . . 30 ▽ 23
1 . . . 25 26
1/Sketch . . . 15
1/Ace . . . 8
1/Top Cow . . . 5
2 . . . 18 24
2/Ace . . . 8
3 . . . 10 20
4 . . . 8
5 . . . 8 18
6-7 . . . 6
8-10 . . . 5
10/DF . . . 20
10/AmEnt . . . 8
11-14 . . . 4
14/Gold . . . 6
15 . . . 4
16-18 . . . 3
18/AmEnt . . . 5
19-25 . . . 3
25/Fathom . . 4
25/Holofoil . . 8
25/Error . . . 15
26-27 . . . 3
28 . . . 3 11
29-41 . . . 3
42 . . . 3 30
43-49 . . . 3
50 . . . 5
50/DF . . . 15
50/DF auto . 30
50/Other vars . 5
51-80 . . . 3
80/Holiday . . 3
81-85 . . . 3
500 . . . 5

Witchblade & Tomb Raider IMAGE, 2005
1 . . . 3

Witches Tales HARVEY, 1951
1 . . . 310
2 . . . 260 537
3-10 . . . 210
11-16 . . . 190
17-19 . . . 225
20-24 . . . 190
25-28 . . . 165

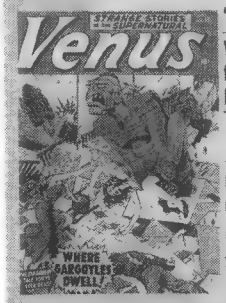
Witching Hour DC, 1969
1 . . . 150 524
2 . . . 70
3 . . . 50 193
4-6 . . . 25
7 . . . 18
8-10 . . . 15
11 . . . 15 279
12 . . . 15
13 . . . 15 120
14-40 . . . 10
41 . . . 10 64
42-49 . . . 10
50 . . . 10 48
51 . . . 10
52 . . . 8 50
53-63 . . . 8
64 . . . 8 ▽ 40
65-66 . . . 8
67-70 . . . 5
71 . . . 5 22
72 . . . 5 31
73-76 . . . 5
77 . . . 5 36
78-83 . . . 5
84 . . . 5 16
85 . . . 5

Wolverine MARVEL, 1982
1 . . . 25 △ 51
2 . . . 18 △ 30
3 . . . 17 ▽ 25
4 . . . 16 △ 26

Wolverine MARVEL, 1988
-1 . . . 2
½ . . . 3 18
½/Ltd. . . . 8
1 . . . 10 ▽ 32
2 . . . 6 ▽ 18
3 . . . 5 △ 18
4 . . . 5 16
5 . . . 5 14
6 . . . 4 12
7 . . . 5 12
8 . . . 5 15
9 . . . 5 15
10 . . . 8 △ 32
11-23 . . . 4
24-40 . . . 3
41 . . . 4 9
42 . . . 2
43 . . . 3
44 . . . 2
45-47 . . . 3
48 . . . 3 14
49 . . . 3
50 . . . 4 18
51-56 . . . 2
57 . . . 3
58-74 . . . 2
75 . . . 4 13
76-84 . . . 2
85 . . . 3
85/Variant . . . 4
86-87 . . . 2
87/Deluxe . . . 4
88 . . . 2

RETROVIEW
Venus #16

★★★



Marvel
Oct 1951
Writer: Uncredited
Pencils: Bill Everett, Joe Maneely
Inks: Everett, Maneely
Cover: Everett

"Where Gargoyles Dwell!" • 8 pp.
Venus solves a mystery of the 13th floor gargoyles - but finds that nobody will believe her.

Venus tells the police to "go back ... to your cozy little headquarters and read your comic books" when they don't believe her tale of gargoyles.

"The Ashes of Death!" • 6 pp.
Venus and Della both climb into coffins to set a trap for Satan himself in a crematorium.

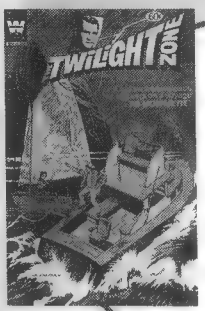
"The House of Terror!" • 5 pp.

"Thru the Lens" • 4 pp.

"Shell Shocked!" • 2 text pp.

Text CGC copy: 8.5
Then 10¢ NOW $820

THE TWILIGHT ZONE



△ #92

Outlasting the source

With its final issue appearing in 1982, under the Whitman label, *Twilight Zone* the comic book outlasted the original TV series (which had been canceled in 1965) by 17 years. Serling continued as the comic's host despite his June 28, 1975, death.

image © 1982 Rod Serling Prod.

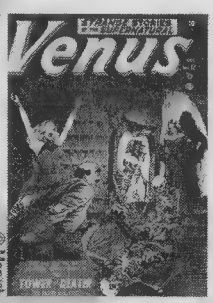
Caveman Goes to 30¢; reprints #40

Alien cover

NM	70 MAY 76	71 JUL 76	72 AUG 76	73 SEP 76	74 NOV 76	75 JAN 77	76 MAR 77	77 MAY 77	78 JUL 77	79 AUG 77
Price	$5	$4	$4	$4	$4	$4	$4	$4	$4	$4

Venus #17

★★1/2



© Marvel

"Tower of Death!" • 6 pp.

Venus solves a mystery when she realizes real ghosts don't show the affects of years of aging.

Venus comes to the rescue of a female "ghost" who was supposed to have been entombed in a tower 10 years earlier.

"The Cartoonist's Calamity!" • 5 pp.

Venus rescues a would-be horror comic-book illustrator from creatures who have come to life.

"The Stone Man!" • 8 pp.

"The Storm!" • 4 pp.

"The Madmen of Mogan" • 2 text pp.

Marvel
Dec 1951
Writer: Uncredited
Pencils: Bill Everett
Inks: Bill Everett
Cover: Bill Everett

Best CGC copy: 8.0 **Then 10¢ NOW $820**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
88/Deluxe	4	
89	2	
89/Deluxe	4	
90	2	
90/Deluxe	4	
91-98	2	
99	4	
100	5	22
100/Variant	8	
101-124	2	
125	4	
125	10	
125/Variant	10	
126-130	2	
131	5	9
131/Variant	3	24
132-133	2	
133/Variant	4	
134-144	2	
145	4	14
145/Gold foil	25	35
145/DF	50	14
145/Silver foil	30	14
145/Nabisco	400	107
146	5	25
147-149	2	
150	3	
150/DF	14	19
151-165	2	
166	3	13
167-189	2	
Ann 1995	4	
Ann '96-97	3	
Ann '99-00	4	
Ann 2001	3	
Special 1	4	

Wolverine
MARVEL, 2003

1	6	15
2-3	3	
4	3	12
5-9	3	
10	2	
11-15	3	
16	2	
17	3	
18-20	2	
20/Variant	90	108
➥Retailer incentive		
20/Texas	20 ▽	29
➥Texas con premium		
21-26	2	
26/Silvestri	20	
26/DF	25	
27	2	
27/Quesada	30	
28-29	2	
30	3	

Wolverine/ Hulk
MARVEL, 2002

1	4	12
2-4	4	

Wolverine: Soultaker
MARVEL, 2005

1-5	3	

Wolverine: The End
MARVEL, 2004

1	7	21
1/Texas	15 ▽	56
2	6	
3-6	3	

Wolverine: The Origin
MARVEL, 2001

1	25 ▲	34
1/DF	50	54
2	12 ▽	17
2/DF	24	
3	8	17
3/DF	20	
4	5 ▽	12
4/DF	20	
5	4	13
5/DF	20	
6	5	15
6/DF	20	

Wolverine Unleashed
MARVEL

1	5	
2-10	4	
11-19	3	

Wonder Woman
DC, 1942

1	17000	
2	3100	
3	1900	
4	1200	4375
5	1050	
6-9	900	
10	900	3438
11-20	650	
21	450	1713
22-23	450	
24	600	
25	450	
26-30	425	
31-40	415	
41-44	400	
45	500	
46-50	400	
51-60	310	
61-70	240	
71-79	190	
80-90	155	
91-100	120	
101-104	90	
105	600	
➥1st Wonder Girl		
106-110	80	
111-129	70	
130	70	176
131	56	
132	56	280
133	56	531
134	56	
135	56	201
136	56	336
137	56	361
138	56	201
139-141	56	
142	56	395
143	56	438
144-145	56	
146	56	357
147	56	283
148	56	
149	56	366
150-151	50	
152	50	279
153-154	50	
155	50	334
156-159	50	
160-161	30	
162	40	212
163-170	30	
171-173	25	
174	25	81
175	25	135
176	25	180
177	25	270
178-180	25	
181-183	33	
184	33	105
185	33	143
186	33	71
187	33	158
188-189	33	
190	33	116
191	40	213
192-198	40	
199	40 ▽	172
200	40	202
201	14	
202	14	145
203-205	14	
206	14	48
207	14	100
208	14	54
209	14	
210	14	45
211	25	133
➥100-page issue		
212-213	11	
214	30	248
➥100-page issue		
215	11	39
216	11	
217	11 ▽	57
218	11	43
219	7	21
220-223	7	
224	7	35
225-226	7	
227	7	31
228	7	23
229	7	27
230	7	
231	7	31
232	7	36
233-236	7	
237-239	6	
240	6	13
241	6	32
242	6	25
243-249	6	
250	6	26
251	6	
252	6	27
253-260	6	
261	5	15
262-267	5	
268	5	19
269-279	4	
280	3	
281-283	5	
284-299	3	
300	6	23
301-329	3	

Wonder Woman
DC, 1987

0	6	
1	4	
2-10	3	
11-17	2	
18	2	6
19-84	2	
85	10	
➥1st Deodato art		
86	4	
87-93	3	
94-99	2	
100	3	
100/Variant	4	
101-119	2	
120	3	
121-199	2	
200	4	
201-213	2	
214	30	
➥Inf. Crisis tie		
215-216	5	
217-218	4	
1000000	3	
Ann 1-2	2	
Ann 3	3	
Ann 4	4	
Ann 5	3	
Ann 6	4	
Ann 7-8	3	
Special 1	2	

Wood Boy
IMAGE, 2005

1	3	

Woody Woodpecker
DELL, 1952

16-20	14	
21-50	12	
51-72	9	
73	25	36
74-75	25	
76-90	15	
91	15	30
92-100	15	
101-120	10	
121-130	6	
131-170	3	
171-187	2	
188-189	10	
190-191	25	
193-201	15	

World's Best Comics
DC, 1941

1	18000	

World's Finest
DC, 1941

2	4000	
3	2900	
4-5	1975	
6-7	1450	
8	1275	
9	1300	
10	1050	
11-12	895	
13	895	3525
14-16	895	
17	875	
18-20	805	
21-27	610	
28	610	2803
29-30	610	
31-40	530	
41-60	430	
61-64	320	
65	540	
66-70	370	
71	900	
➥1st Sup/Bat team		
72-73	550	
74-80	375	
81-90	235	
91-93	175	
94	525	
➥Sup/Bat team origin		
95-99	175	
100	260	
101-110	105	
111-120	85	
121	85	497
122-137	75	
138	75	383
139-142	75	
143	52	267
144	52	
145	52	201
146-148	52	
149	52	221
150	52	
151-152	50	
153	45	224
154-155	45	
156	55	
➥Bizarro, Joker app		
157-160	45	
161	45	238
162	38	171
163-165	38	
166	38	158
167-171	38	
172	38	224
173	38	296
174	38	215
175-177	38	
178	30	161
179	30	
180	30	140

West - World's

$

Other Flashbacks

On this date...

OCT. 1936 — ***Funnies*** #1 gave a start to three classic characters. **Alley Oop** along with **Mutt and Jeff** got their comic-book debuts. The characters had already run in newspaper strips.

OCT. 1941 — **The Destroyer** appeared for the first time in ***Mystic Comics*** #6. At the same time, three patriotic characters launched: **The Flag** in ***Our Flag Comics*** #2, **Star Spangled Kid** in ***Star Spangled Comics*** #1, and **Super American** in ***Fight Comics*** #15.

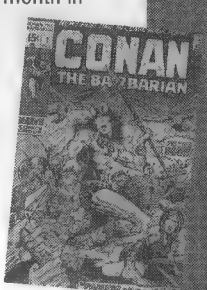
OCT. 1944 — **Superman** baddie **Mr. Mxyzptlk** first appeared this month in ***Superman*** #30, but he was initially spelled "Mxytplk."

OCT. 1948 — And **Batman** bad guy **The Riddler** began in ***Detective Comics*** #140.

OCT. 1968 — ***Avengers*** #57 introduced **The Vision**, a revival of a Golden Age character.

OCT. 1970 — The comics debut of **Conan the Barbarian** took place with #1 of the self-titled series.

OCT. 1974 — The X-Man **Wolverine** originally appeared in a cameo in ***Incredible Hulk*** #180. The popular character got his own limited series in 1982 and a regular series in 1997.



— from deep within the innermost reaches of the Comics Buyer's Guide archives

80	81	82	83	84	85	86	87	88	89	90	91	92
SEP 77	NOV 77	JAN 78	APR 78	JUN 78	CA. 78	CA. 78	CA. 78	CA. 78	FEB 79	APR 79	JUN 79	CA. 82
NM Price $4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4

Goes to 35¢ · Goes to 50¢ and 52 pgs. · Drops to 35¢ · Goes to 40¢ · Goes on hiatus · Final issue; reprints #1

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above · **Very Fine (VF)** is **2/3** (67%) of NM · **Fine (F)** is **1/3** (33%) of NM · **Very Good (VG)** is **1/5** (20%) of NM · **Good (G)** is **1/8** (12.5%) of NM

W.I.T.C.H.
Book 1

Will, the new girl in school, meets Irma, Taranee, Cornelia, and Hay Lin, all of whom (like her) are developing magical powers of their own. Together, they've been selected to be Guardians of the Veil to use their powers of air, earth, wind, and fire to protect the Earth.

HYPERION/VOLO
WRITER:
UNCREDITED
ARTIST:
UNCREDITED
Color • 128 Pgs.
$4.99

It's clear from the attractive art (a nice blend of manga influences and lush European comics style) and story that this is supposed to be a take on the Japanese magical-girl genre. But it's a wonderfully fresh one in which, instead of being mortified by their powers or costumes, these girls relish them.

They're a lively group who always seem real when they talk — either among themselves or with their families. (For once, parents aren't treated like tyrants or annoyances.) Without trying to be, they manage to be role models, unlike those cloth-headed, clothes-obsessed, boy-crazy girls. The only glaring error here is Volo declining to identify these talented creators. Here's a comic for girls that girls might actually want to read.

★★★ **— S.A. Bennett**

www.clubwitch.com
ISBN: 0-78683-674-1

△ #1

THE TWILIGHT ZONE™

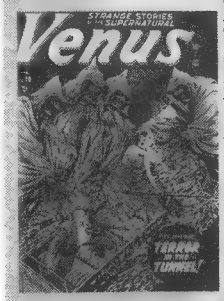
Back into the Zone

In 1991, Now Comics reopened the door to The Twilight Zone with a one-shot *Twilight Zone Premiere*. Featuring "Crazy as a Soup Sandwich," written by Harlan Ellison and illustrated by Neal Adams, the issue kicked off a new ongoing series the following month.

Image © 1991 Rod Serling Prod.

RETROVIEW
Venus #18

★★½



Marvel
Feb 1952
Writer: Uncredited
Pencils: Bill Everett
Inks: Bill Everett
Cover: Bill Everett

"The Sealed Specters" • 6 pp.
Venus and Whitney Hammond discover that a tunnel of love leads to a cavern of weird horrors.

Venus tricks the denizens of the tunnel of love into thinking the noise of a carnival would make them miserable in the outside world.

"The Mad Mountain!" • 5 pp.
Venus survives a plane crash to encounter strange plant creatures - but there's no proof of her story.

"Tidal Wave of Terror!" • 8 pp.

"The Little Man" • 4 pp.

"Beware ... The Cat-Woman's Revenge" 2 text pp.

© Marvel

Est CGC NM 8.5 Then 10c NOW $820

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
World's Finest CONTINUED		
181	25	113
182	25	93
183-190	25	
191-193	20	
194	20	80
195-197	20	
198 ➥Sup/Flash race	80 ▽	388
199 ➥Sup/Flash race	80	377
200-202	16	
203	16	*86
204	16	106
205	16	
206	16	83
207	16	61
208	16	
209	16	78
210	16	72
211	16	
212	16 ▽	52
213-214	14	
215	14	49
216	14	
217	14	33
218	14	
219	14	54
220	14	66
221	14 ▽	21
222-224	14	
225	14	66
226	14	72
227	14	
228	14	79
229-242	6	
243	6	22
244-245	6	
246	6	26
247-270	6	
271-299	4	
300	4	17
301-323	3	
Worlds Unknown MARVEL, 1973		
1	17	60
2	10	32
3	7	
4-8	5	
Wulf the Barbarian ATLAS-SEABOARD, 1975		
1	12	41
2	9	29
3-4	8	
WW2		
Rommel NEW ENGLAND, 2005		
1	4	
Wyatt Earp, Frontier Marshal CHARLTON, 1956		
12	35	
13-18	18	
19 ➥Giant-sized	40	
20-30	14	
31-40	10	
41-50	8	
51-62	6	
63	6	30
64-72	6	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Xenozoic Tales KITCHEN SINK, 1987		
1	8	
2-5	6	
6-10	5	
11-14	4	
X-Factor MARVEL, 1986		
-1	2	
1	3	14
2-4	2	
5	3	
6	5	20
7	3	
8-22	2	
23	5	14
24	8 ▽	15
25-49	2	
50-53	3	
54-59	2	
60-69	3	
70-91	2	
92	4	6
93-105	2	
106/Variant	3	
107-124	2	
125	3	
126-129	2	
130	3	
131-149	2	
Ann 1-6	3	
Ann 7	2	
Ann 8-9	3	
X-Factor MARVEL, 2002		
2-4	3	
X-Files TOPPS, 1995		
-2, -1	10	
0/Variants	4	
½	10	15
1	8	24
2	5	
3-4	4	
5-33	3	
33/Variant	5	
34-41/Variant	3	
Special 1-5	5	
X-Force MARVEL, 1991		
-1	2	
1	2	11
1/All vars	2	
2	3	
3	2	
4	2	9
5-24	2	
25	3	
26-30	2	
31-33	1	
34-38	2	
38/Variant	3	
39-49	2	
49/Deluxe	2	
50	3	
50/Variant	4	
51-98	2	
99	3	
100-115	2	
116	2	4
117	2	7
118-129	2	
Annuals	4	
X-Force MARVEL, 2004		
1	4	
2-6	3	
X-Force: Shatterstar MARVEL, 2005		
1-4	3	
XIII ALIAS, 2005		
1	1	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
X-Man MARVEL, 1995		
-1	2	
1-4	3	
5-14	2	
15	3	
16-24	2	
25	3	
26-74	2	
75	3	
Ann '96-98	4	
X-Men MARVEL, 1963		
1 ➥1st X-Men	7000	
2	1900	6400
3	1030	4251
4	900	3707
5	550	2192
6	500	2065
7	475	1967
8	360	1449
9	360	1425
10	360	
11	300	
12 ➥1st Juggernaut	500	2008
13	275	
14	250	987
15	190	902
16	190	639
17-18	100	
19	100	532
20	100 ▲	410
21	90	343
22	90	408
23	90 △	376
24	90	345
25	90	351
26	90 ▽	344
27	90	389
28 ➥1st Banshee	155	710
29	90	330
30	90	324
31	90	472
32	90	283
33	90	450
34	90	423
35 ➥Spider-Man app.	150 △	1019
36	65	278
37	65	242
38	80	299
39	90	447
40	90	248
41	65	299
42	65	258
43	65	299
44	65	324
45	65 ▽	194
46	65	
47	65	222
48	65	249
49	75 ▽	319
50	75	325
51	75 ▲	254
52	65	267
53	72	323
54	72 ▲	272
55	72	233
56	72	301
57	72	313
58 ➥1st Havok	100	432
59	70	
60	70	271
61	70 △	290
62	70	341
63	70 △	308
64	70	297
65	70	244
66 ➥Last new issue	80	334
67	35	152
68	35	
69	35	132
70	35	144
71	35	157
72	35	142
73	35	313
74	35	124
75-76	35	
77	35	115
78	35	153
79	35	
80	35	130
81	40	161
82	40	141
83	40	256
84	40	225
85	40 ▽	163
86	35	106
87	35	143
88	35	112
89	35	131
90	35	167
91	35	199
92	35	145
93	35	118
94 ➥2nd New X-Men	500 ▽	1826
95 ➥Thunderbird dies	85 ▲	348
96	55 ▲	223

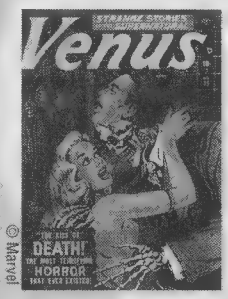
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
97	48 ▽	208
98	48 ▲	217
98/30¢	125	
99	48 ▽	186
99/30¢	125	
100 ➥Phoenix orig. starts	60 ▲	255
100/30¢	135	1538
101 ➥Phoenix origin	55 ▲	258
102	28 △	139
103	28 ▽	127
104	28 ▽	107
105	28 △	101
105/35¢	60	
106	28 ▽	89
106/35¢	60	
107	28	119
107/35¢	60	
108 ➥1st Byrne X-Men	35 ▽	117
109 ➥1st Weapon alpha	30 △	114
110	20 ▽	75
111	20 △	74
112	20 ▽	71
113	20 ▽	77
114	20 ▽	92
115	20	82
116	16 ▲	70
117	16 △	56
118	16 △	54
119	16	43
120 ➥1st Alpha Flight	28 △	107
121	28 △	90
122	12 ▽	54
123	12 △	49
124	12 △	46
125	12 ▽	51
126	12 △	48
127	12 ▽	42
128	12 ▲	48
129 ➥1st Kitty, E. Frost	20 △	58
130	12 ▽	46
131	12 ▲	56
132	12 △	43
133	12 △	54
134	12 △	49
135	12 ▽	46
136	11 ▽	44
137 ➥Phoenix dies	14 ▲	53
138	8 ▽	35
139	11 ▽	42
140	11 △	42
141 ➥Future Past	11 ▽	51

J. Michael Straczynski story

Partial 3-D story

	1	1/Direct	2	3	4	5	6	7	8	9
	NOV 91	NOV 91	DEC 91	JAN 92	FEB 92	MAR 92	APR 92	MAY 92	JUN 92	JUL 92
NM Price	$3	$3	$2	$2	$2	$2	$2	$2	$2	$3

Venus #19 ★★



© Marvel

Marvel
Apr 1952
Writer: Uncredited
Pencils: Bill Everett
Inks: Bill Everett
Cover: Bill Everett

"The Kiss of Death!" • 7 pp.
Venus merely plays the captivated onlooker, as a tale of ghosts plays out after its beginnings during World War I.

In the creepiest story in the series, Venus finds that true love even extends to ghosts and skeletons

"Demon from the Deep!" • 6 pp.
Venus leads a murderer to discover his own corpse and to realize he himself is now a ghost.

"The Box of Doom!" • 6 pp.

"The Madman's Music" • 4 pp.

"Death to the Hairy Monsters!" • 2 text pp.

Best CGC copy: 9.0 **Then 10c NOW $820**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
X-Men MARVEL, 1991		
-1	3	
-1/Variant	4	
1/Beast	5	15
1/Colossus	3	
1/Cyclops	4	
1/Magneto	3	
1/Collector's	5	
2-20	3	
21-24	2	
25	5	15
25/Gold	25	
25/Ltd.	30	
26-29	2	
30	3	
31-49	2	
50	3	
50/Variant	4	27
51-54	2	
54/Silver	25	
55-61	2	
62	2	10
62/Variant	3	13
63-79	2	
80	3	
80/Holofoil	10	13
80/DF	7	
81-98	2	
100/All vars.	3	
101-104	2	
105	3	
106-113	2	
114	5	22
115-144	2	
145-147	3	
148	2	
149	3	
150	4	
151	3	7
152	2	
153-157	3	
158	2	
159	3	
160-164	2	
165	3	
166-169	2	
170-3	3	
Ann 1995	4	
Ann '96-98	3	
Ann '99-01	4	
Ashcan 1	1	
X-Men: Age of Apocalypse MARVEL, 2005		
0	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
X-Men: Age of Apocalypse MARVEL, 2005		
1	4	
2-6	3	
X-Men & The Micronauts MARVEL, 1984		
1	3	12
2-3	2	
4	1	
X-Men/ Fantastic Four MARVEL, 2005		
1-5	4	
X-Men: Phoenix — Endsong MARVEL, 2005		
1	8	
1/Variant ➥Green costume	6	
2	6	
2/Variant ➥Green costume	5	
3	4	
4-5	5	
X-Men: Road to Onslaught MARVEL, 1996		
1	3	11
X-Men Special Edition MARVEL, 1983		
1	5	17
X-Men: The End - Dreamers MARVEL, 2004		
1-6	3	
X-Men: The End - Heroes MARVEL, 2005		
1-5	3	
X-Men Unlimited MARVEL, 1993		
1	3	6
2-31	3	
32-43	4	
44-50	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
X-Men vs. the Avengers MARVEL, 1987		
1	4	
2-3	3	
4	3	9
X-O Manowar VALIANT, 1992		
0	2	
0/Gold	35	
½	8	
½/Gold	55	
1	7	16
2	6	11
3	6	9
4	6	15
5	5	
6	4	9
7-8	3	
9	2	
10-15	1	
15/Pink	8	
16-27	1	
28	2	
29-35	1	
36	2	
37-41	1	
42-54	2	
55-62	3	
63-65	4	
66	5	
67	7	
68	12	13
YB 1	4	
X-Statix MARVEL, 2002		
1	3	8
2-7	2	
8-26	3	
X-Treme X-Men MARVEL, 2001		
1	3	15
2-35	3	
36-39	4	
40-46	3	
Ann 2001	5	
X-23 MARVEL, 2005		
1 ▽	7	15
1/Variant	3	
2	4	
2/Variant-3	5	
4-5	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Year One: Batman/ Ra's al Ghul DC, 2005		
1	6	
Year One: Batman/ Scarecrow DC, 2005		
1-2	6	
Young Allies Comics TIMELY, 1941		
1	11500	
2	3000	
3	2100	
4	3000	
5	1300	
6-8	875	
9	900	
10	875	
11-14	720	
15-20	615	
Young Avengers MARVEL, 2005		
1	7	
1/DirCut	6	
1/Conv	15	
2-5	3	
Young Love DC, 1963		
39	30	
40-50	24	
51-70	20	
71-90	14	
91	10 ▽	52
92-100	10	
101-106	7	
107	25	105
108-114	20	
115-126	12	
Young Romance DC, 1963		
125	42	
126-140	18	
141-150	15	
151-159	12	
160-170	10	
171-177	9	
178	9	96
179-197	9	
198	20	
199	20	107
200-201	20	
202-208	8	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Y: The Last Man DC, 2002		
1	30	32
2	15	24
3	5	
4	4	7
5	4	
6-35	3	
Zip Comics M.L.J., 1940		
1	3500	
2	1600	
3	1250	
4	900	
5	900	2133
6	750	1800
7-8	750	
9	800	
10	750	
11-17	600	
18	625	
19	600	
20	900	
21-26	540	
27	800	
28-30	540	
31-40	375	
41-47	280	
Zoo Funnies CHILDREN COMICS, 1945		
1	120	
2	70	120
3	70	
4-6	60	
7-9	52	
10-12	40	
13-15	38	
Zorro DELL, 1959		
8-9	70	
10-12	68	
13-15	65	
Zorro GOLD KEY, 1966		
1	70	148
2-3	38	
4	38	88
5-6	34	
7	34	80
8-9	28	
Zorro NBM, 2005		
1-2	3	

Tony's Back Page

Bill Mantlo

If you were a Marvel Comics reader in the 1970s and '80s, you would've read dozens, nay, hundreds of stories by **Bill Mantlo**. He was one of Marvel's most prolific writers, distinguishing himself as both the go-to-guy when fill-ins were needed and the basic creator on series he made his own. When I was a Marvel editor, canny judge of talent that I was, I gave him his first writing assignments. As a reader, I enjoyed his work on *ROM,* which outlasted by years the toy on which it was based, and *Spectacular Spider-Man.* Others might cite *Alpha Flight, Champions, Incredible Hulk, Marvel Team-Up,* or *Micronauts.*

Mantlo left comics in the late 1980s and started a second career as a lawyer, a public defender always eager to lend his abilities and time to help others. Thirteen years ago, in 1992, Bill was struck by a hit-and-run driver and suffered a closed-head traumatic brain injury from which he has never recovered. Aside from visits from family, he has no contact with the outside world.

His family always welcomes cards and letters of support for Bill. These are read to him and he does appear to enjoy them. If you're a fan of Bill's — or one of his industry pals — you can send cards and letters to:

Bill Mantlo
c/o Michael Mantlo
425 Riverside Dr., Apt. 12-5
New York, NY 10025

A while back, I met Michael, Bill's brother and legal guardian, for the first time. It was a real honor to meet him. His love for and devotion to his brother is inspiring. He is as much a hero as those Bill used to write about.

Bill's birthday is Nov. 9. That would be an excellent time to let him and his family know we still remember a good guy who wrote lots of swell comics.

— Tony Isabella

Prestige format — Steve Lieber art — Science-Fiction Special — Len Wein story — Computer special

	9/Prestige JUL 92	10 AUG 92	11 SEP 92	12 OCT 92	13 NOV 92	14 DEC 92	15 JAN 93	16 FEB 93	SF 1 MAR 93	Vol. 3	1 MAY 93	2 JUN 93	3 JUL 93	4 AUG 93	Ann. 93 APR 93
NM Price	$5	$2	$2	$2	$2	$2	$2	$2	$4		$3	$3	$3	$3	$3

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

ACTION FIGURE & TOY MARKET REPORT

by DON BUTLER

Fall forward: Upcoming action figure releases

It'll be a busy fall for toy and figure collectors, as several new action figure assortments are scheduled for October release. They include:

McFarlane Toys has Wallace & Gromit, Dragon Series 2, and Corpse Bride.

Shipping from **Diamond Select** in October are Rogues Gallery Mysterio, Marvel Universe Astonish Kitty Pryde, Marvel Universe Spider-Man, Alex Ross Spider-Man (with a certificate signed by John Romita), Silver Age Fantastic Four 8" Mole Man, and Incredible Hulk wall statue.

Upcoming **Toy Biz** releases include Marvel Super Hero Showdown Battle Packs (Series 1 in August; Series 2 in November), Legendary Riders Series 11 (November), and Spider-Man Fearsome Foes Gift Pack (Fall, including S-M, Vulture, Rhino, Lizard and Carnage).

eBay Chart Toppers: June Top 10 Categories

1. Masters of the Universe She Ra
2. Star Wars Vintage (1977-89)
3. Mego
4. Six Million Dollar Man
5. Voltron
6. Marx
7. M.A.S.K.
8. G.I. Joe 3 3/4" Figures
9. Robotech
10. Transformers Generation 1

Top Buyer Searches

1. Star Wars
2. Transformers
3. Power Rangers
4. Batman
5. Darth Vader
6. Custom
7. WWE
8. Lord of the Rings
9. Marvel Legends
10. Dragon

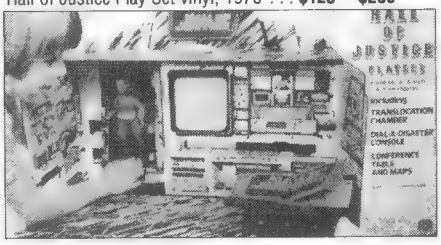
"Star Wars merchandise continues to be the hottest thing in toys [on eBay]. Star Wars was the #1 search term in toys this month again, with more than twice the queries of the next search term. While Star Wars is hot overall, buyers are snapping up the vintage items at the highest clip."

— eBay Category Manager Jim Migdal

This month we'll take a look at some of the key DC action figures produced by Mego, Kenner, and Toy Biz over the years.

Prices and information is taken from the ***Toys & Prices 2005*** *catalog. If there's a particular line of toys or products you'd like to see, e-mail us at* ***megaguide@krause.com.***

Figure name, description, series, year	NM	MIP
Mego World's Greatest Super-Heroes 8" figures		
Batgirl, carded, 1973	$125	$250
Batman, painted mask, boxed, 1972	$60	$150
Batman, removable mask, Kresge card only, 1972	$200	$750
Batman w/ removable cowl, Solid box, no window, 1972	$125	$1,000
Batman, fist fighting, boxed, 1975	$150	$450
Batman, painted mask, carded, 1972	$60	$150
Batman, removable mask, boxed, 1972	$200	$600
Bruce Wayne, boxed, Montgomery Ward Exclusive, 1974	$1,200	$2,000
Catwoman, carded, 1973	$150	$450
Catwoman, boxed, 1973	$150	$350
Clark Kent, boxed, Montgomery Ward Exclusive, 1974	$1,200	$2,000
Dick Grayson, boxed, Montgomery Ward Exclusive, 1974	$1,200	$2,000
Green Arrow, carded, 1973	$150	$550
Green Arrow, boxed, with hat, belt and bow and arrow accessories, 1973	$150	$450
Joker, boxed, 1973	$60	$200
Joker, carded, 1973	$60	$150
Joker, fist fighting, boxed, 1975	$150	$600
Mr. Mxyzptlk, open mouth, boxed, 1973	$50	$75
Mr. Mxyzptlk, open mouth, carded, 1973	$50	$150
Mr. Mxyzptlk, smirk, boxed, 1973	$60	$150
Penguin, boxed, 1973	$60	$150
Penguin, carded, 1973	$60	$125
Riddler, fist fighting, boxed, 1975	$150	$600
Riddler, carded, 1973	$100	$600
Riddler, boxed, 1973	$100	$250
Robin, fist fighting, boxed, 1975	$125	$450
Robin, painted mask, boxed, 1972	$60	$150
Robin, painted mask, carded, 1972	$60	$90
Robin, removable mask, boxed, 1972	$250	$750
Robin, removable mask, solid box, 1972	$250	$1,500
Shazam, boxed, 1972	$75	$200
Shazam, carded, 1972	$75	$150
Supergirl, boxed, 1973	$300	$450
Supergirl, carded, 1973	$300	$450
Superman, Solid box, no window, 1972	$50	$800
Superman, boxed, 1972	$50	$200
Superman, carded, 1972	$50	$125
Wonder Woman, boxed, 1972-78	$100	$350
Wonder Woman, Kresge card only, 1972-78	$100	$450
Wondergirl, carded, 1972-78	$125	$400
Super Hero Carry Case, 1973	$40	$100
Supervator, 1974	$60	$120
Aquaman vs. the Great White Shark Play Set, rare, 1978	$500	$1,000
Hall of Justice Play Set vinyl, 1976	$125	$250



Mego World's Greatest Super-Heroes (Superman series)		
General Zod, 1978	$50	$100
Jor-El, 1978	$50	$100
Lex Luthor, 1978	$50	$100
Superman, 1978	$50	$125

Mego World's Greatest Super-Heroes 6.5" Teen Titans		
Aqualad, 1976	$175	$350
Kid Flash, 1976	$175	$450
Speedy, 1976	$300	$500
Wondergirl, 1976	$200	$450
Green Arrowcar, 1976	$175	$350
Kenner 5" Super Powers		
Aquaman, 1984	$15	$45
Batman, 1984	$35	$75
Braniac, chrome plastic, w/comic, 1984	$15	$30
Clark Kent, mail-in figure, 1986	$50	$75
Cyborg, 1986	$150	$300
Cyclotron, 1986	$35	$75
Darkseid, 1985	$5	$15
Desaad, 1985	$10	$30
Dr. Fate, 1985	$35	$80
Firestorm, 1985	$15	$35
Flash, power action legs, 1984	$10	$25
Golden Pharaoh, 1986	$50	$125
Green Arrow, with bow, 1985	$25	$55
Green Lantern, with lantern, 1984	$30	$60
Hawkman, 1984	$25	$65
Joker, 1984	$15	$30
Kalibak, 1985	$5	$15
Lex Luthor, 1984	$5	$15
Mantis, 1985	$10	$30
Martian Manhunter, 1985	$15	$45
Mister Miracle, 1986	$60	$145
Mr. Freeze, 1986	$25	$65
Orion, "Power Action Astro Punch", 1986	$25	$65
Parademon, w/mini-comic book, 1985	$15	$35
Penguin, 1984	$20	$40
Plastic Man, 1986	$65	$150
Red Tornado, 1985	$35	$85
Robin, 1984	$25	$50
Samurai, 1986	$45	$95
Shazam), 1986	$25	$65
Steppenwolf, in mail-in bag, 1985	$15	$20
Steppenwolf, on card, 1985	$15	$75
Superman, 1984	$20	$35
Tyr, 1986	$40	$75
Wonder Woman, 1984	$15	$40
Collector's Case, 1984	$20	$40
Hall of Justice Play Set, 1984	$75	$175
Batcopter, 1986	$40	$125
Batmobile, 1984	$50	$150
Darkseid Destroyer, 1985	$25	$50
Delta Probe One, 1985	$15	$30
Justice Jogger, wind-up, 1986	$20	$40
Kalibak Boulder Bomber, 1985	$10	$25
Lex-Soar 7, 1984	$10	$25
Supermobile, 1984	$15	$30
Toy Biz 5" DC Comics Super Heroes		
Aquaman, 1989	$5	$10
Batman, 1989	$3	$10
Bob The Goon, 1989	$5	$10
Flash, 1989	$4	$10
Flash II with Turbo Platform, 1989	$5	$10
Green Lantern, 1989	$8	$20
Hawkman, 1989	$8	$20
Joker, no forehead curl, 1989	$3	$10
Joker, with forehead curl, 1989	$5	$10
Lex Luthor, 1989	$3	$8
Mr. Freeze, 1989	$4	$10
Penguin, long missile, 1989	$8	$20
Penguin, short missile, 1989	$8	$30
Penguin, umbrella-firing, 1989	$3	$8
Riddler, 1989	$4	$8
Superman, 1989	$15	$35
Two Face, 1989	$15	$20
Wonder Woman, 1989	$8	$15

MONTHLY TOP 10: NEW TOYS

by MARC PATTEN

DC toys — from both its own DC Direct arm and its Mattel license rule the Top 10 this month, taking up half the slots, but Marvel is right behind with Marvel Legends Series 10 (and its build-your-own Sentinel chase figure) and the three series of Fantastic Four Figures placing near the top.

Star Wars: Episode III figures make the list as always and, for other animation lovers, there's Family Guy Series 3 and the Invader Zim line. All hail Zim!

1 Justice League Unlimited 4 3/4" — Mattel

With Season 2 of the Cartoon Network series ending with a bang, the next wave of toys is making fans jump for joy. My only question to Mattel: We want a decent Question or Captain Marvel figure, but we can get Aztek and Waverider?

Recent prices reported
(3 Packs)
$17 Atom Smasher, Flash, Green Lantern
$20 Hawk, Dove, Wonder Woman
$20 Booster Gold, Superman, Martian Manhunter
$25 Sinestro, Aztec, Superman
$25 Metamorpho, Wildcat, Batman
$18 Waverider, Hawkgirl, Flash
(Single Carded)
$20 Lex Amazo
$14 Starman

2 Marvel Legends Series 10 — Toy Biz

Yay! The new Marvel Legends figures have finally arrived! Now we can build the giant Sentinel to kick Magneto's butt right out of The House of M

Recent prices reported
$16 Angel
$14 Black Panther
$14 Cyclops
$12 Mr. Sinister
$14 Mystique
$30 Mystique Variant
$14 Omega Red
$12 Spider-Man 1st appearance
$60 Loose Sentinel 16-inch

$75 Fantastic Four boxed set of 8
$40 Fantastic Four boxed set of 4 Wal-Mart Exclusive

3 Fantastic Four Movie Series 1-3 — Toy Biz

Jessica Alba may be carrying this whole line of toys by herself, as her variant figures keep the fans hunting. Who would have thought the *non*-invisible version of her would be the tough one to find?

$12 Mr. Fantastic (42 points of articulation)
$9 Flame On Human Torch
$9 Stomp and Clobber Thing
$22 Power Blast Invisible Woman (solid)
$14 Invisible Woman (Clear Variant)
$17 Invisible Woman (Partly Invisible)
$18 Dr. Doom
12-inch Figures
$16 Invisible Woman
$22 Invisible Woman (Clear Variant)

4 Star Wars: Episode III — Hasbro

They're still the best-selling modern movie *Star Wars* toys to date at least to collectors. The exclusives and high-numbered figures are the ones everyone wants

$12 General Grievous #9
$15 Darth Vader #12
$25 Palpatine (Blue Lightsaber Variant) #35
$20 Clone Trooper (Super Articulated) #41
$20 Yoda #45
Exclusives
$35 Holographic Yoda (Toys "R" Us)
$55 Lava Reflection Darth Vader (Target)
$30 Clone Trooper (Target)

5 Justice League (Alex Ross) — DC Direct

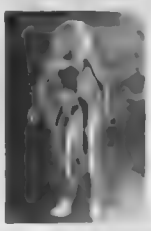
The world needs more Alex Ross designed toys. Series 2 is on the way, with Black Manta — and a classic Aquaman to boot

Recent prices reported
$25 Bizarro
$17 Superman
$14 Sinestro
$18 Flash
$12 Cheetah
$45 Superman Variant

6 Crisis on Infinite Earths — DC Direct

The best DC limited series of all time gets toys! Series 1 is out and doing dandy with the original Supergirl and short-packed Harbinger leading the pack, but it's Series 2 that fans will be all over come November.

Recent prices reported
$12 Monitor
$15 Harbinger
$15 Earth-2 Robin
$14 Psycho Pirate
$18 Supergirl



7 Teen Titans 3.5" — Bandai

These mini-action-figure two-packs escaped the eye of most collectors until recently. The Cartoon Network show ended its fourth season with a take on the classic Titans tale of Trigon, and suddenly comics fans have taken notice.

Recent prices reported
$16 Gizmo and Red X Robin
$16 Hotspot and Bumblebee
$12 Aqualad and Mas
$14 Wildebeast and Menos
$10 Cinderblock and Raven
$16 Beast Boy and Terra
$22 Robin and Slade
$14 Speedy and Trident

8 Family Guy Series 3 — Mezco

Series 3 of this hit toy line is out, and most larger retailers aren't carrying them, leaving only comics shops and mall boutique stores like Hot Topic as the only place to go

Recent prices reported
$14 Peter in Drag
$16 Joe Swanson
$20 Chris Griffobel
$18 Mayor West
$12 Pirate
$18 Jasper
$35 Jasper Pink Shirt Variant

9 Green Lantern Series 1 — DC Direct

We hope DC continues this line and gives us more Lantern toys soon. With the expansion of The GL Corps to 7,200 members, we'll have more than enough characters to choose from

Recent prices reported
$18 Green Lantern (Hal Jordan)
$25 Kilowog
$17 Parallax
$16 Ganthet and Guardian
$12 Black Hand
$30 Emerald Shield GL (Mail-away)

10 Invader Zim — Palisades

Zim is still hot, and those Hot Topic exclusives are creeping up in price more and more.

Recent prices reported
$15 Dib
$30 Dib (Angry Variant)
$20 Gir
$35 Gir (Duty Mode Variant)
$20 Invader Zim
$35 Invader Zim (Laughing)
$15 Miss Bitters
$30 Miss Bitters (Angry Variant)
$15 Tallest Purple
$37 Tallest Purple (Angry Variant)

ENTERTAINMENT CARDS MARKET REPORT

Episode III aims wide

Stars Wars: Revenge of the Sith Widevision, the new release from Topps, shows George Lucas' blockbuster movie on entertainment cards in — that's right — widescreen, allowing collectors the chance to see images as they appeared in the movie theater.

Topps has announced the release date as Sept. 26.

The series contains 80 cards, sold in six-card packs selling for $2 each. There are bonus autograph and chrome-art cards inserted, though information on those has not yet been announced except to say that there are 10 different chrome art cards.

Inkworks finds *Serenity*

The upcoming theatrical film *Serenity* has found a home in the entertainment card world, courtesy of a deal with Inkworks. The company announced it will produce the *Serenity* Premium Trading Cards set.

The series contains 72 cards featuring material from the movie, a continuation of Joss Whedon's cult-favorite television show, *Firefly*.

Randomly inserted cards include autograph cards, one per box, with signatures from Nathan Fillion as Malcolm Reynolds, Gina Torres as Zoe, Adam Baldwin as Jayne, and seven other cast members from the movie.

Other bonus cards include the nine-card puzzle "Renegades" and five cards dedicated to "Women of *Serenity*."

The Oscar- and Emmy-nominated Whedon wrote and directed *Serenity* — his big-screen directorial debut — a film about a group of interplanetary travelling misfits, led by mercenary and war veteran Capt. Malcolm "Mal" Reynolds; it takes place 500 years in the future. *Serenity* is the name of Reynold's ship, which houses the misfits.

Firefly had a short-lived existence on Fox before it was cancelled. However, the DVD release of the series breathed life into its popularity, and Whedon soon announced plans to continue the show's story in feature-film format.

Other upcoming releases

- September — *Doom 3* movie (Artbox)
- Sept. 28 — *Stargate: Atlantis* Season One (Rittenhouse)
- October — *Smallville*: Season Four (Inkworks)
- Oct. 19 — *Xena and Hercules Animated Adventures* (Rittenhouse)

Charlie and the Chocolate Factory
Artbox Entertainment 2005

Set (90)	15.00
Rare Foil Set (9)	30.00
Box Topper Set (4)	20.00
Tablecloth Prop Card	25.00
Chocolate Bar Prop	35.00
Contest Announc. Poster	30.00
Wonka Box of Chocolates	45.00
Red Ribbon Prop Card	50.00
Smilex Toothpaste Box Prop	50.00
Burlap Nut Bag, Apron Prop	65.00
Wonka Display Box Prop	75.00
Chilly Chocolate Cream Candy Wrapper Prop	75.00
Nutty Crunch Surprise Candy Wrapper Prop	75.00
Triple Dazzle Caramel Candy Wrapper Prop	75.00
Whipple-Scrumptious Fudge Delight Candy Wrapper	125.00
Franziska Troegner Costume	30.00
Adam Godley Costume Card	30.00
Philip Wiegratz Costume Card	30.00
Workers in Candy Store Cost.	35.00
Julia Winter Costume Card	45.00
Annasophia Robb Costume	45.00
Missy Pyle Costume Card	45.00
James Fox Costume Card	65.00
Other Costume Cards	25.00
Jordan Fry Autograph Card	25.00
Philip Wiegratz Autograph	25.00
Deep Roy Autograph Card	25.00
James Fox Autograph Card	40.00
Missy Pyle Autograph Card	50.00
Helena Bonham Carter Auto	85.00

Enterprise Season 4
Rittenhouse Archives 2005

Set (72)	12.00
In A Mirror Set (9)	20.00
Genesis Set (9)	40.00
Archer In Action Set (9)	80.00
Jolene Blalock Desert Unif	35.00
Jolene Blalock Wedding Dress	35.00
Blalock Mirror Univ. Uniform	45.00
Anthony Montgomery Mirr.	25.00
Scott Bakula Mirror Univ.	25.00
John Fleck Jumpsuit Cost.	20.00
Randy Oglesby Shirt Cost.	20.00
Matt Winston Time Travel Uni.	20.00
Molly Brink Andorian Uni.	25.00
Brink Andorian Uniform Pants	20.00
Alec Newman Shirt Costume	20.00
Abby Brammell Shirt Cost.	20.00
Joel West Shirt Costume	20.00
Gary Graham Over Robe	20.00
Bill Cobbs Autograph Card	50.00
Vaughn Armstrong Auto Card	50.00
Gary Graham Autograph Card	50.00
Steve Schirripa Autograph	50.00
Anthony Montgomery Auto	60.00
Dual Costume Case Topper Spiner shirt and jacket	60.00
Autographed Cost. Linda Park Uniform , Multi-Case Incen.	125.00

Fantastic Four movie
Upper Deck 2005

Set (100)	15.00
Jessica Alba Costume Card	40.00
Michael Chiklis Costume Card	30.00
Other Costume Cards	20.00

Harry Potter and the Prisoner of Azkaban Update
Artbox 2004

Set (90)	16.00
Card	.20
Rare Foil Set (9)	30.00
Cinema Film Cell Card	35.00
Box Topper Set (4)	20.00
Case Topper Set (3)	195.00
David Thewlis Costume Card	20.00
Daniel Radcliffe Cost. Sweater	25.00
Cedric Diggory Cost. Quidd.	25.00
Daniel Radcliffe Cost Quidd.	25.00
Matthew Lewis Costume Card	35.00
Daniel Radcliffe Cost. Quidd.	40.00
David Thewlis Costume Card	50.00
Robert Hardy Costume Card	50.00
Emma Watson Costume Card (UK Case Incentive)	50.00
Rupert Grint Cost. Jumper	65.00
Emma Watson Cost. Pants	65.00
Emma Watson Cost. Scarf	65.00
Tom Felton Costume Card	70.00
Daniel Radcliffe-Cedric Digg. Costume Card	70.00
Pam Ferris Costume Card	125.00
Julie Christie Costume Card	200.00
Sleeping Bag Prop Card	25.00
Divination Class Prop Card	45.00
Unfogging the Future Prop	55.00
Grim Fur Prop Card	65.00
The Daily Prophet Prop Card	150.00
Fizzing Whizzbees Prop Card	150.00
Wanted Poster Prop Card	200.00
The Monster Bk. of Monsters (Multi-case incentive)	350.00
Emma Watson Autograph	600.00
Rupert Grint Autograph	700.00
James Phelps-Oliver Phelps Dual Autograph	150.00
Richard Griffiths Autograph	80.00
Harry Melling Autograph	80.00
Genevieve Gaunt Autograph	80.00
Warwick Davis Autograph	80.00
Jimmy Gardner Autograph	80.00
Pam Ferris Autograph	80.00
Lee Ingleby Autograph	80.00
Chris Rankin Autograph	80.00
Jamie Waylett Autograph	80.00

Lost Preview
Inkworks 2005

Set (15)	
Note: Sold as entire set	25.00

Madagascar
Comic Images 2005

Set (72)	10.00

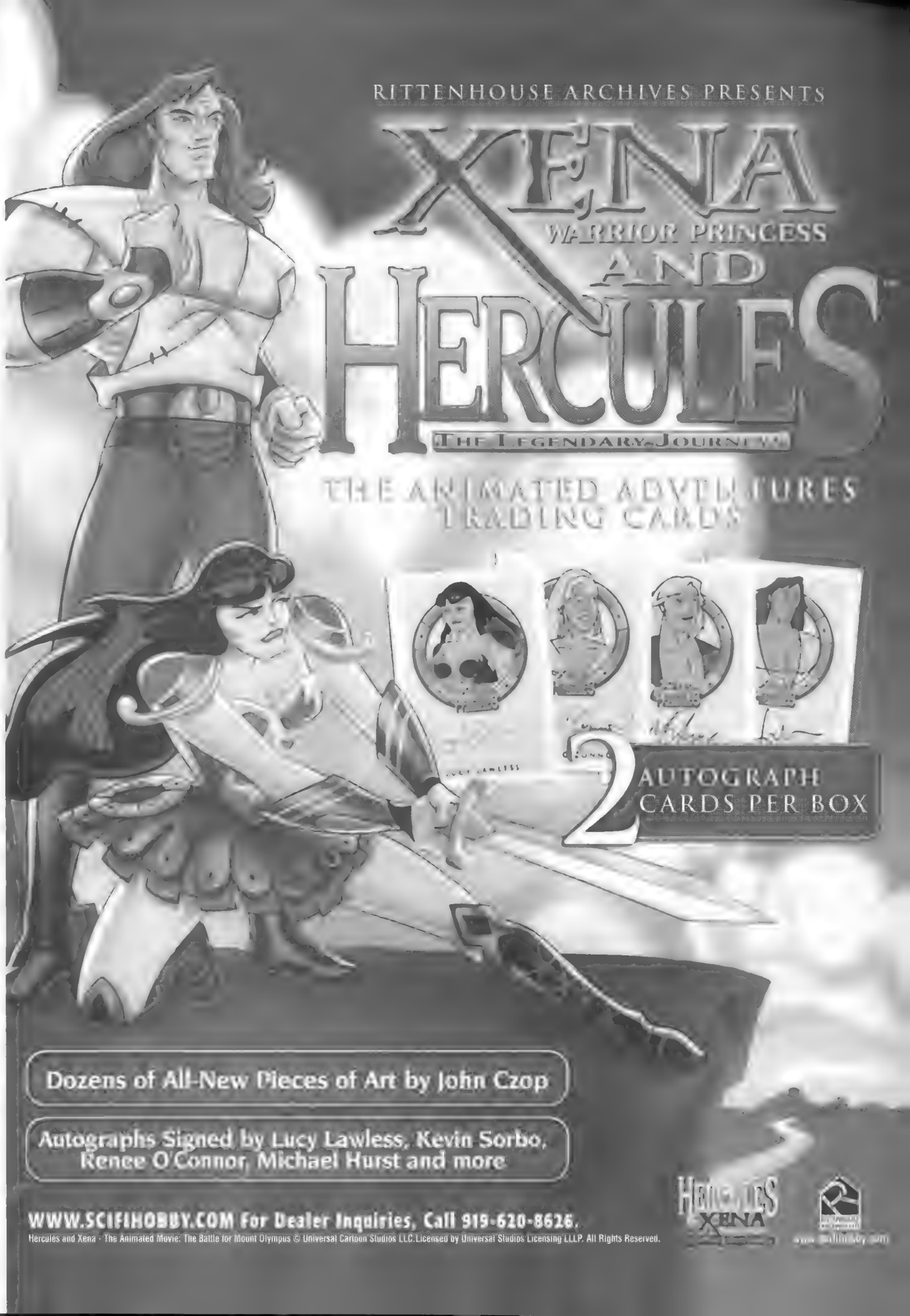
Star Trek Legends Rittenhouse Archives 2003-05

Capt. Kirk (9), 2003	35.00
Spock Set (9), 2004	35.00
Dr. McCoy (9), 2004	35.00
Scotty, Uhura, Sulu (9), 2004	35.00
Chekov,Rand,Chapel (9), 2005	20.00

* Sold as a complete sets.
Limited to 1,701 sets.

Star Wars Revenge of the Sith
Topps 2005

Set (90)	15.00
Etched Foil Puzzle (6)	20.00
Lenticular Morph (2)	25.00
Morphing Case Topper	50.00
Joe Corroney Sketch Card	65.00
Otis Frampton Sketch Card	100.00
Dan Norton Sketch Card	60.00
Dan Parsons Sketch Card	60.00
Matt Busch Sketch Card	30.00
Paul Gutierrez Sketch Card	35.00
Robert Teranishi Sketch Card	40.00
Ryan Benjamin Sketch Card	35.00
Sarah Wilkinson Sketch Card	35.00
James Hodgkins Sketch Card	300.00
Christian Dalla Vecchia Sketch	35.00
Grant Gould Sketch Card	35.00
Howard Shum Sketch Card	25.00
John McCrea Sketch Card	25.00
Thomas Hodges Sketch Card	20.00
Randy Martinez Sketch Card	20.00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Working without a 'net

Why take THE PLUNGE?

by CHUCK ROZANSKI

There are definite personal reward elements to being a comics dealer that might not be immediately obvious but that are clearly attractive enough to have motivated tens of thousands of people to try to join our world.

In my columns during the past couple of months, I have tried to provide potential new comics retailers with tips on how to survive in the new Internet-driven comics market. In nearly every paragraph of those columns, however, I have gone out of my way to try to caution those considering becoming comics retailers about the risks of jumping into this savagely competitive market. Not only are the rates of failure for new comics dealers astoundingly high (90%+ in the first five years), but even those who "succeed" frequently earn little in the way of compensation.

Becoming a full-time comics dealer is not an easy path to riches. Nor is a career in comics retailing a way to garner much in the way of social standing. Simply put: You have to not only be extremely clever and hardworking to survive as a comics retailer, but you also have to be willing to accept substandard wages and be willing to suffer frequent dubiousness, scorn, and downright derision from friends and neighbors who have not the slightest idea of what you actually *do* for a living.

All of the above having been said, I'm sure you're asking yourself why I, and thousands of others like me, have chosen comics retailing as a career. The glib responses would be, of course, that we all suffer the slings and arrows of an ungrateful world solely because we fervently believe in the cause of sequential storytelling as an art form and that we're all determined to gain public acceptance for comics on an equal plane with paintings, sculpture, film, dance, photography, music, and all other forms of artistic expression. Practice saying it long enough, and that idealistic phraseology can roll off of your tongue like butter. The fact that many of us really *are* committed to sustaining the future of comics and graphic storytelling helps us a lot when trying to sound convincingly genuine when articulating this primary motivation.

In reality, however, the motives of most comics dealers are far less altruistic and frequently are vastly more self-serving. While that may sound like a negative statement, I actually mean it quite positively. Said slightly differently: There are definite personal reward elements to being a comics dealer that might not be immediately obvious but that are clearly attractive enough to have motivated tens of thousands of people to try to join our world. I'm going to elaborate on some of those non-cash benefits for you in my column this month as an offset to all the cautions and caveats that I expressed in my earlier discussions of your potentially becoming a comics dealer. Once you've seen both sides of the equation, then I think you're in the best position to make a reasonable judgment.

If someone were to ask me (which no one does) why I became a comics dealer, I think he would be surprised at the answer. You see, the general assumption is that I started selling comics intending to make gobs of money. Hah! I voluntarily gave up a full ROTC scholarship to the University of Colorado, with a subsequent guarantee of a reasonably well-paying job as an Army officer, to live, instead, in the back of a 1963 Chevy *because I thought I was going to get rich*? Nothing could possibly be further from the truth.

The realities were twofold. First, the monthly living stipend of $100 that I was receiving from ROTC was too little for me to survive on, even at mid-1970s prices. I had to sell comics while I was going to CU to supplement my monthly budget, because I didn't have enough left to buy food after paying my $75 rent. Had economics been my only consideration, however, I'm sure that I could have figured out a way to sell comics on the side and still have finished my degree.

The reality is that I ultimately chose comics as a career because it was the only path I saw to personal freedom. As hard as it may be to believe, my subconscious actually made the decision for me. The way it transpired was that, in April 1974,

I was being pressured by the instructors of my ROTC unit to go to Ft. Benning, Ga., to take a training course at the elite Army Airborne Ranger school. This put me in a dilemma, since I relished the prospect of many of the physical aspects of Ranger training, such as rappeling down cliffs and jumping out of airplanes. On the flip side, I detested Army structure and discipline. I also wasn't real keen on the idea of "going to strange lands, meeting new people, and killing them."

In spite of these reservations, however, I let the powers that be finally talk me into giving an OK to putting my name on the Ranger school list. I then went to the barbershop frequented by all of the University of Colorado ROTC participants and had the shaggy head of hair that I had grown over the winter replaced with a regulation buzz cut.

The very evening that I cut my hair, I had an experience that changed the course of my life. Simply put: I woke up in the darkest part of the night sobbing without control. While I had made the conscious (and theoretically rational) decision to follow the Army path during the previous day, I simply could not escape my doubts and fears during that dreadful night. Following a pattern that I now adhere to without fail, I listened to what my subconscious was telling me. I returned to the ROTC offices the following morning and announced that I needed a leave of absence from the program. That led to my ultimately resigning from ROTC and taking on the incredible risk of becoming a full-time comics dealer.

What's important about this story is *not* the whole ROTC scenario but, rather, my rejection of constraints on my freedom. While the risks were incredibly high going the comics route, and the financial rewards were pitiful, I was reasonably sure that I could generate enough income to at least survive living in the old Chevy. Given the alternative of living well in a highly structured organization with minimal personal freedoms or struggling to get by in an arena where I had complete and total personal freedom, my subconscious chose freedom over security. Aside from proposing marriage to my wonderful wife, Nanette, I consider that decision to have been the best one that I ever made in my life. That it could lead to my owning a large corporation and generating nearly $100 million in comics sales over the past 35 years never even entered my mind. All I wanted at the time was to be living a life in which absolutely no one could tell me what to do.

In a nutshell, complete personal freedom is the hidden reward of being a comics dealer — or *any* kind of collectibles dealer, for that matter. Once you've taken the scary step of giving up the security of whatever establishment that has been nurturing you in exchange for your enslavement, you may find yourself experiencing giddy excitement at the realization that you're completely on your own.

Once you get past your fears, however, and start to achieve some measure of success completely on your own, freedom becomes a drug that overwhelms your entire psyche.

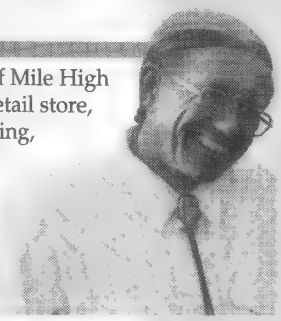
If you're a comics dealer, you have the freedom to speak as you will, act as you will, and take on whatever risks you personally choose to take. You may have customers, bankers, or landlords who decide not to do business with you because they take offense at some part of your persona, but that's a cost you can decide to absorb, if you wish.

In closing this month, I'm going to make a trite play on words. You see, those of you considering becoming comics dealers these days have it far easier than we "old coots" did, because we had to play the game without a "net." From 1969 to 1996, if you took the huge risk of becoming a full-time comics dealer, you had to either succeed in whatever geographic area in which you were located, travel to shows around the country, or publish a mail-order catalog. Each of those three options involved a great deal of risk that you would lose all of your working capital and, thus, be forced to take on the dreaded "day job" in the "real world."

Since 1997, however, the Internet has broadened everyone's reach immensely, creating a single worldwide pool of customers. This has led to the creation of tens of thousands of home-based businesses in all manner of fields — including comics. I welcomed the Internet, not only for its wonderful marketing and communication potentialities, but also because I saw it as a mechanism by which millions of people could achieve the same personal freedoms that I have been blessed to have through my life.

That's why my past couple of columns have so strongly emphasized the Internet element of comics retailing as being critical. The odds of becoming rich as a comics dealer are slim, but isn't getting by good *enough*, if you're also free to live your life as you will? Put your hands on your computer, brothers and sisters, and set yourselves free!

In a nutshell, complete personal freedom is the hidden reward of being a comics dealer — or *any* kind of collectible s dealer, for that matter.



CHUCK ROZANSKI, owner of Mile High Comics, the world's largest online retail store, has been with *CBG* since the beginning, his first ad appearing in #8 in 1971. Be sure to write him at *chuck@milehighcomics.com*, and check out his website at *www.milehighcomics.com*!

CONVENTION PREVIEWS

by RAY SIDMAN

Pros and fans mix it up at SPX 2005

The organizers behind the annual SPX (Small Press Expo) show made a choice in hopes that both fans and professionals will benefit from it: The show will return to its two-day format, as opposed to the three-day format it had employed for the previous two years.

Second-year SPX Executive Director Steve Conley said, "We made the change in 2003, because the response in 2002 was just overwhelming. We felt that perhaps a third day made more sense, but it came at the expense of a pro-exclusive seminar: a 'workshop day,' when the creators would talk and hold creative workshops where we would discuss Web comics and other panels based on creating comics.

"We lost that, and it kind of pulled the creators off the floor and it diluted the experience." As a result, he stated, "We want to get some of that back." So it is that the show will be open to the public on Friday and Saturday and reserved for the pros on Sunday — with the benefit for fans being more creators on hand during the first two days.

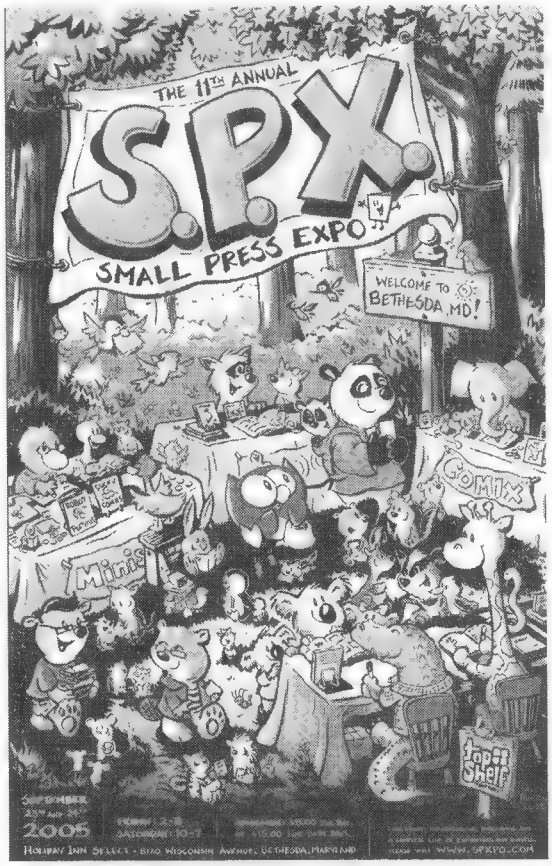
Beyond that, however, Conley said there's "not much change in the formula" for the convention. "There'll be really great cartoonists, great books that attendees have never seen before, and a record number of debut books appearing." Moreover, he added, "a lot of creators actually gear their books and create them specifically to debut at SPX, and this year the list is going to be bigger than ever."

One highlight of the show is the Ignatz Awards. This year marks the ninth annual such awards. Organizers changed one of the awards this year: the honor previously known as Outstanding Graphic Novel or Collection has been separated into two awards, Outstanding Graphic Novel and Outstanding Anthology or Collection. The awards ceremony will take place Sept. 24 at the expo.

During the rest of the first two days, fans can visit such comics pros as *Owly* creator Andy Runton — who created the official poster for this year's show, *Jane's World* creator Paige Braddock, and several dozen others.

Ultimately, Conley said he expects attendees to experience "more of a return to what made the show great in the past and an attempt to intensify that."

WHAT, WHERE, and WHEN
What: SPX 2005
Where: Holiday Inn Select Bethesda, 8120 Wisconsin Ave., Bethesda, MD 20814
When: Sept. 23-25 (Open to public Sept. 23-24)
Hours: Friday 3-8 p.m.
Saturday 10 a.m. to 7 p.m.
Admission: Adult: $15 for weekend; 8$ per day ($5 per day with Alternative Press Expo badge)
For more information: *www.spxpo.com*; e-mail organizer Steve Conley at *steve@steveconley.com*



Owly creator Andy Runton designed this year's SPX poster. Runton is one of a plethora of industry pros who will attend the show.

Organizers are returning the show to its older format this year, meaning two days open to the public, with Sunday reserved for pros.

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Convention Calendar

The most complete listing of comics events anywhere!

To have your event included, fax your listing to Mary McCarville at ***CBG* Con Calendar,** (715) 445-4087. The e-mail is *showscalendar@krause.com.*

California

Sep 17 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Sep 21 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Sep 24 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Sep 28 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Oct 1 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Oct 5 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Oct 8 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Oct 12 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Oct 15 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Oct 19 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Oct 22 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Oct 26 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Oct 29 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Have you sent in your information to our free convention listings?

Nov 2 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 5 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 9 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Nov 16 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 17-20 CA, Anaheim. Gen Con, Convention Ctr.PH: 206-957-3976.

Nov 19 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 23 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 26 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 30 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 3 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 7 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 10 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 11 CA, Sacramento. Comic Book, Toy & Anime Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, F: $50.-$80., A: $5. Dan Houck, 6278 Gloria Dr., Sacramento, Ca 95831. PH: 916-607-1849.

Dec 14 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 17 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 21 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 24 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 28 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 31 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Listing on the convention page is free! Have you sent yours in?

Colorado

Oct 30 CO, Denver. Collectors Supershow, Four Points Sheraton. I-25 & Hampden Ave. (exit 201), SH: 10am-3pm, F: $19.-$25., A: $3., under 13 free. Dana Cain, PH: 303-347-8252.

Nov 27 CO, Denver. Collectors Supershow, Four Points Sheraton. I-25 & Hampden Ave. (exit 201), SH: 10am-3pm, F: $19.-$25., A: $3., under 13 free. Dana Cain, PH: 303-347-8252.

Florida

Nov 19 FL, Daytona Beach. Comic Book Conv., Ramada Inn Speedway. 1798 W. Int'l. Speedway Blvd., SH: 10am-4pm, A: $2. Alan, PH: 309-657-1599.

Nov 20 FL, Tampa. Comic Book & Toy Convention, Doubletree Hotel. 4500 W. Cypress St., SH: 10am-4pm, T: 90, F: $75., A: $5., 12 & under free. Tim Gordon, 6807 George M. Lynch Dr. N., Saint Petersburg, FL 33702. PH: 727-522-9032.

Illinois

Sep 16-18 IL, Itasca. 6th Annual Chicagoland Entertainment Collectors Expo, Wyndham Northwest. Paul Maiellaro, PO Box 2376, Bridgeview, IL 60455. PH: 708-430-8107.

Sep 25 IL, Bridgeview. Toy Con Show, Oremus Community Ctr. 7900 S. Oketo Ave., SH: 8:30am-2pm, T: 60, A: $3., under 11 free. Terry Mannix, PH: 708-363-3612.

Oct 2 IL, Bridgeview. Sports Cards, NASCAR, Toys, Comic Books, Hot Wheels & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-1pm, T: 65-8', F: $35. for 1, $60. for 2, A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Oct 9 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Oct 30 IL, Chicago. Comic Book Marketplace, Embassy Suites-Downtown. 511 N. Columbus Dr., SH: 10am-4pm, F: $75.-$95., A: $5. Chicago Comic Conv., 2519 N. Kimball Ave. #2, Chicago, IL 60647. PH: 773-297-6077.

Nov 6 IL, Bridgeview. Toy Con Show, Oremus Community Ctr. 7900 S. Oketo Ave., SH: 8:30am-2pm, T: 60, A: $3., under 11 free. Terry Mannix, PH: 708-363-3612.

Nov 6 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, T: 25-6', F: $35., A: free. Jim, PH: 847-336-9963.

Dec 11 IL, Bridgeview. Toy Con Show, Oremus Community Ctr. 7900 S. Oketo Ave., SH: 8:30am-2pm, T: 60, A: $3., under 11 free. Terry Mannix, PH: 708-363-3612.

Dec 18 IL, Bridgeview. Sports Cards, NASCAR, Toys, Comic Books, Hot Wheels & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-1pm, T: 65-8', F: $35. for 1, $60. for 2, A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Indiana

Oct 8 IN, South Bend. Michiana Comicon, Holy Family Hall. Mayflower at Western, SH: 10am-4pm, T: 40-8', F: $40., A: $1. Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628. PH: 574-232-8129.

Oct 16 IN, Indianapolis. Comic Book Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm. Ash Comics, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-824-9602.

Dec 4 IN, Indianapolis. Comic Book Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm. Ash Comics, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-824-9602.

Iowa

Sep 18 IA, Iowa City. Comic Convention, Travelodge. 2216 N. Dodge St., SH: 10am-

4pm, A: free. Alan, PH: 309-657-1599.

Oct 30 IA, Johnston. ICBC Comic Book Marketplace Show, Best Western Inn. 5055 Merle Hay Rd., SH: 10am-5pm, T: 30, F: $40., A: free. ICBC, Scott Wirth, 4882 Wistful Vista Dr., West Des Moines, IA 50265. PH: 515-250-4967.

MASSACHUSETTS

Oct 9 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., SH: 10am-3pm, A: $3. My Mummy Prod., Harry Martin, PH: 508-384-8491.

Nov 13 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., SH: 10am-3pm, A: $3. My Mummy Prod., Harry Martin, PH: 508-384-8491.

Nov 19-20 MA, Framingham. Boston Super Megafest, Sheraton Framingham Hotel. 1657 Worcester Rd., Exit 12 off MASS Pike. John DiCicco & Heroes Unlimited, PH: 800-505-8697 or 201-261-4982.

MICHIGAN

Sep 24-25 MI, Midland. Sports Cards, Coins & Collectibles Show, Fairgrounds. US 10 & Eastman Rd., Building #39, SH: Sat. 8am-6pm, Sun. 8am-4pm, T: 70, F: $70 for 1, $185. for 3. Bruce Mugerian Show Promos., PH: 248-788-1178.

Posting in the convention listings is free! Send yours in now.

Sep 25 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Oct 15-16 MI, Novi. Motor City Comic Con, Rock Financial Showplace. 46100 Grand River, SH: Sat. 11am-6pm, Sun. 11am-5pm, A: $12. per day, $20. for 2 day pass, 6 & under free with adult. Motor City Conventions, Michael Goldman or Gary Bishop, PH: 248-426-8059 or www.motorcityconventions.com

Nov 13 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

May 19-21 MI, Novi. Motor City Comic Con, Rock Financial Showplace. 46100 Grand River, SH: Fri. 1pm-8pm, Sat. 10am-7pm, Sun. 10am-5pm, A: $12. per day, $20. for 2 day pass, 6 & under free with adult. Motor City Conventions, Michael Goldman or Gary Bishop, PH: 248-426-8059 or www.motorcityconventions.com

MINNESOTA

Oct 8-9 MN, St. Paul. FallCon Comic Book Conv., State Fairgrounds-Education Bldg. 1372 Cosgrove St., SH: 10am-5pm, F: $225. MCBA, PO Box 131475, Saint Paul, MN 55113.

MISSOURI

Oct 2 MO, Saint Louis. Comic Book & Toy Show, American Legion Post III. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Anthony Gladish, 4253 Fatima Dr. #3, St. Louis, MO 63123. PH: 314-544-2812.

Nov 20 MO, Saint Louis. Comic Book & Toy Show, American Legion Post III. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Anthony Gladish, 4253 Fatima Dr. #3, St. Louis, MO 63123. PH: 314-544-2812.

NEVADA

Oct 27-30 NV, Las Vegas. Collectibles Show, Mandalay Bay Convention Ctr. Las Vegas Comic Con, PH: 866-362-6642.

NEW HAMPSHIRE

Oct 30 NH, Nashua. Comic Book Show, Holiday Inn. Rt. 3 exit 4, SH: 10am-4pm, T: 70, A: $4. PH: 978-388-7658.

NEW JERSEY

Sep 23-25 NJ, Woodbridge. Sports Card, Comic Book, Memorabilia, & Collectible Toy Show, Center Mall. 250 Woodbridge Rd., SH: mall hours, T: 75, A: free. F&B Promos., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172.

Sep 30-Oct 2 NJ, East Brunswick. Sports Card, Comic Book, Memorabilia, & Collectible Toy Show, Brunswick Square Mall. 755 Hwy. 18, SH: mall hours, T: 50, A: free. F&B Promos., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172.

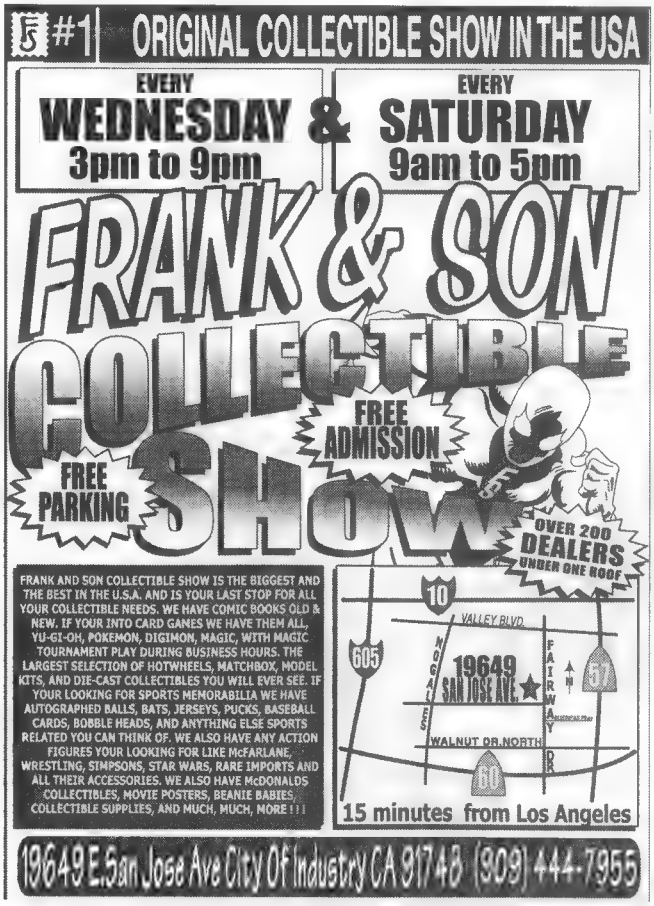
Oct 2 NJ, Wayne. Comic Book, toy & Collectible Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 75, A: $2, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Oct 7-8 NJ, Mount Laurel. Philly Non-Sports Card Show, Enterprise Center. Burlington Cty. College, 3331 Rt. 38, SH: Fri. 2pm-8pm, Sat. 10am-4pm, T: 100, A: $5., under 12 free, $8. for 2-day ticket. PH: 215-637-5744.

Oct 21-23 NJ, Freehold. Sports Card, Comic Book, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hours, T: 100, A: free. F & B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172.

Nov 6 NJ, Wayne. Comic Book, toy & Collectible Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 75, A: $2, under 12 free. Phil De Mario, PO Box

Have you sent in your information to our free convention listings?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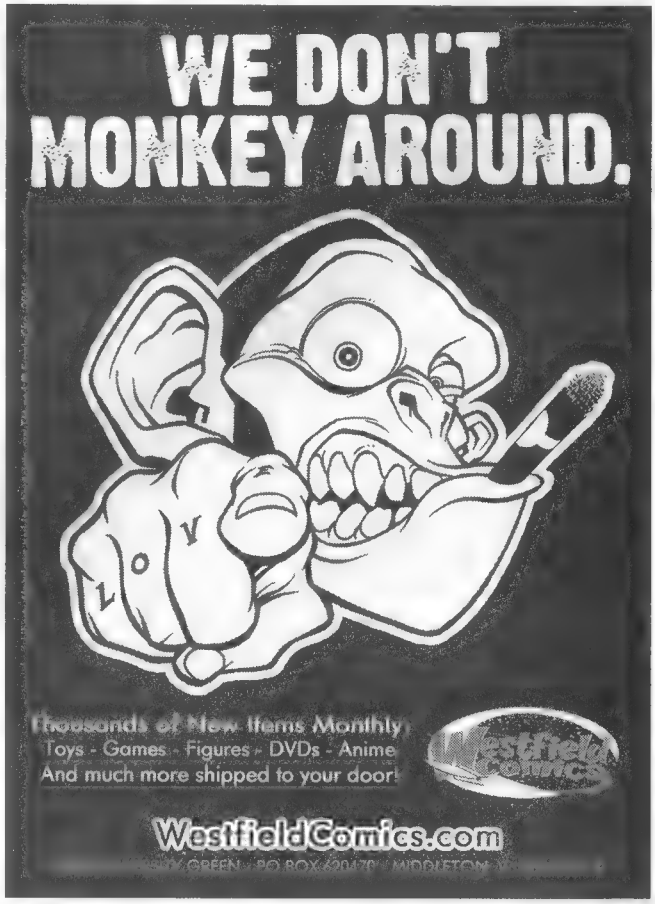
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4094, Wayne, NJ 07474. PH: 973-726-9897.

Dec 4 NJ, Wayne. Comic Book, toy & Collectible Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 75, A: $2, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Sep 17-18 NY, New York City. Big Apple Con, Penn Plaza Pavilion. 401 33rd St. & 7th Ave., SH: Sat. 10am-7pm, Sun. 10am-6pm. PH: 347-393-5022.

Oct 1 NY, New York City. Collectors Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $5. Gary Lyons, PH: 718-972-3872.

Oct 30 NY, Syracuse. Collectorsfest Sports Memorabilia & Toy Collectible Show, State Fairgrounds. State Fair Blvd., Rt. 690 exit 7, SH: 10am-4pm, T: 200-8', A: $4., under 10 free. CNY Promos., 35 Hubbard St. Ste. 1, Cortland, NY 13045. PH: 607-753-8580 (eves.).

Nov 18-20 NY, New York City. Big Apple Con, Penn Plaza Pavilion. 401 33rd St. & 7th Ave. PH: 347-393-5022.

Dec 3 NY, New York City. Collectors Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $5. Gary Lyons, PH: 718-972-3872.

Oct 8-9 NC, Greensboro. Comicon, Four Seasons-Joseph Koury Convention Ct. I-40 exit 217, SH: 10am-5pm, F: $100., A: $5. Parts Unknown: The Comic Book Store, John Hitchcock, 906 Spring Garden St., Greensboro, NC 27403. PH: 336-272-7060.

Dec 11 NC, Raleigh. Comix Con, Crabtree Inn. 3920 Arrow Dr., SH: 10am-4pm, A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

Sep 25 OH, Cleveland. Comic & Sci-Fi Con, Knight's Party Center. KOC Hall, 29101 Euclid Ave. (.5 mi. E. of I-90 & Exit 186), SH: 10am-3pm, T: 35-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Oct 2 OH, Canton. Comic Book & Sci-Fi Conv., Four Points Sheraton. I-77 exit 109 (Everhard Rd.), SH: 10am-3pm, T: 27-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Oct 9 OH, Cleveland. Pop Culture Fest, Holiday Inn-Lakeshore. E. 9th & Lakeside, SH: 10am-5pm, T: 50, A: $5. R.A.P. Promos., Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427.

Oct 23 OH, Columbus. Comic Con, Buckeye Hall of Fame Cafe. 1421 Olentangy River Rd., SH: 10am-4pm, T: 40-6', F: $65., A: $3., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Nov 6 OH, Richfield-Cleveland. Comic Books, Cards & Nostalgia, Holiday Inn. 4742 Brecksville Rd., SH: 10am-4pm, T: 50-6', F: $60., A: $3., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Nov 13 OH, Mansfield. Toy Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 3603, Mansfield, OH 44907. PH: 419-756-3904 or Tim Babcock, PH: 419-884-3253.

Nov 26-27 OH, Columbus. Mid-Ohio-Con, Hilton Hotel. Easton Town Ctr., SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 150, A: $20. R.A.P. Promos., Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427.

Oct 9 OR, Portland. Comic Book Show, Exhibition Hall of Memorial Coliseum. In Rose Quarter Complex, 100 Winning Way, SH: 10am-5pm, T: 185, F: $85, A: $6. Second Genesis Ltd., Richard Finn, 5532 SE Center St. Ste. 1, Portland, OR 97206. PH: 503-788-1031.

Oct 2 TX, San Antonio. Comic Book Show, Radisson Inn-Airport. 1111 NE Loop 410, SH: 10am-4pm, T: 30-6', F: $50., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-773-4757 or 760-8682.

Oct 30 TX, Houston. Comic Book Show, Park Plaza Hotel-Reliant Ctr. 8686 Kirby Dr., SH: 10am-4pm, T: 50-6', F: $50., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-773-4757 or 760-8682.

Nov 19 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 100-8', F: $45., A: $3., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

Jan 14 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 135-8', A: $3., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

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Sep 24 VA, Salem. 8th Annual Vintage Comic Book & Collectibles Show, Civic Center. 1000 Roanoke Blvd., SH: 10am-5pm, T: 45-8', F: $50., A: $2., under 12 free. Roger Mannon, 717 Harris Hollow Rd., Floyd, VA 24091. PH: 540-789-7056.

Oct 2 WI, West Allis. Action Figure, Comic Book, Sci-Fi & Collectibles Show, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm, A: $2. Clay Dietl, PH: 414-328-3675.

Dec 4 WI, West Allis. Action Figure, Comic Book, Sci-Fi & Collectibles Show, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm, A: $2. Clay Dietl, PH: 414-328-3675.

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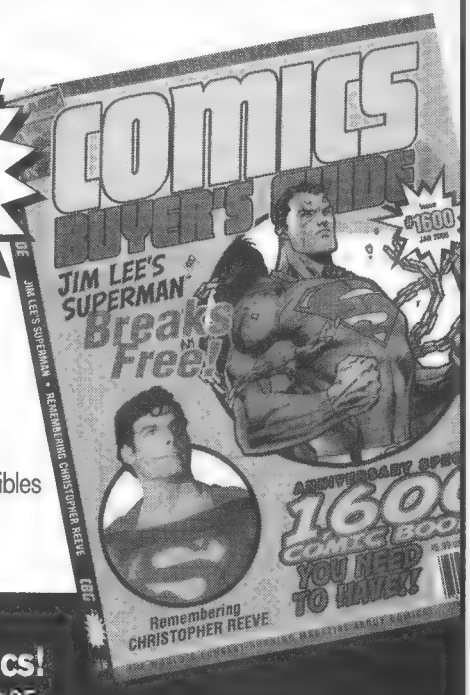

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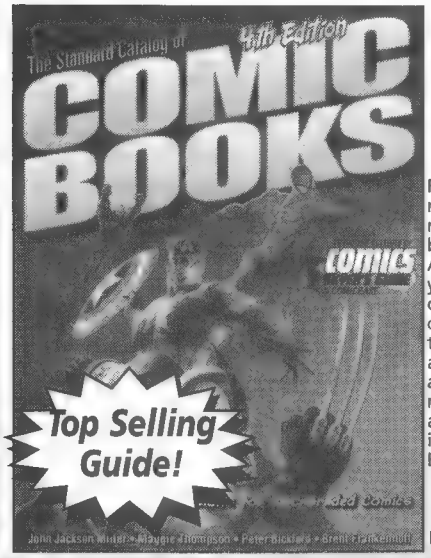

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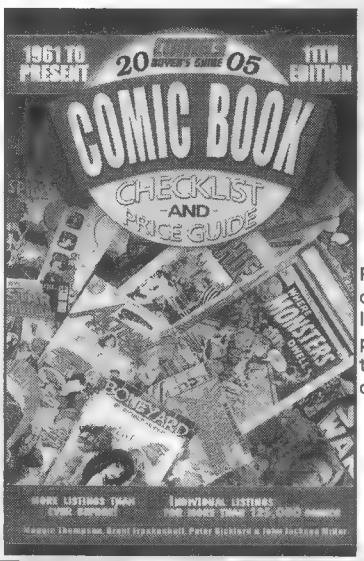

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DC, MARVEL, Chick, Gold Key, ACG, Dell, Charlton, EC, Harley. Send SASE for large list. 1949-2005 NMint, 20% discount off list prices. Harris, HC-75 Box 115D, New Creek, WV 26743.

CLASSICS #1-169, Stories Famous Authors #1-13; professionally bound. Other bound comics and horror magazines. 1930's Disney books. More comic books and paper collectibles. Best offers. Mitchell, 710 Conacher Dr, Willowdale, ON M2M 3N6 Canada. 416-222-5808.

MAGIC COMICS 81 diff VG-Mint, overstreet 7300+ only $4,000. Lone Ranger: 22 diff to #36 VG/Mint only $1400. Claude Held, Box 515, Buffalo, NY 14225.

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60,000 COMICS for sale at www.comicbook-warehouse.com All below Guide! Includes Gold, Silver and Bronze Age. Call 607-648-4025.

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BUYING COMIC book collections. Send lists or call me at 607-648-4025. Rick Semowich, 56 John Smith Rd, Binghamton, NY 13901.

4128 DARK HORSE FOR SALE/ WANTED

STAR WARS Monthly #45 thru #48 wanted, Near Mint only, current series. Willie Williams, 101 Santee St, Ashville, NC 28801.

4130 DC, FOR SALE

JLA #16-26 $16, JLA #47-59 $18. Both for $30. GL #195, 196, 199, 200 $9. Wally Stoelting, 5824 Winamac Lake Dr., #2A, Mishawaka, IN 46545.

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FLASH #95-100 "Terminal Velocity" five NM-M, one VF $12.75. #101-104, 106, 107 $9.50. Both sets, $19. Wally Stoelting, 5824 Winamac Lake Dr #2A, Mishawaka, IN 46545.

BATMAN COLLECTED sets: Year One $41; The Cult $18; Dark Knight Returns $87; $5 postage each. Toys In The Attic, 3151 Dalton, Boise, ID 83704.

COLLECTED SETS: Elektra Assassin $34, F.F. vs. X-Men $12.75, Alex Ross' Marvels $28. $5 postage each. Toys In The Attic, 3151 Dalton, Boise, ID 83704.

SANDMAN #1, 1974 Kirby NM $22; #2-5 NM $5 each; Steel #1 (1978) NM $5. Media postage $4. 717-359-7205. RDP, Box 235, Littlestown, PA 17340.

DETECTIVE #261 G/VG $40; SUPERMAN #65 G, coupon-C $55; #123 FR/G $30, #132 VG+ $55. Peter Upitis, 427 N. Hudson, Stockton, IL 61085. 815-947-3869.

MOSTLY DC'S, 70's, 80's, many earlier. Thousands of books. $3 for list. Ken Tanner, 8396 Towson Blvd, Miamisburg, OH 45342. See showcase ad in #1608.

BATMAN #117/VF (NC), #180/VF, #189/VG/F, #356/VF (NC), #403/NM, #414/NM, #415/NM, #416/NM, #420/NM, #420/NM, $429/NM, #431-516/NM, ONM. SASE for prices and condition. Kermit Harris, HC-75 Box 115D, New Creek, WV 26743.

4131 DC, WANTED

SHOWCASE #4, 8-10, 23, 30, star spangled #88-93 superboy #90, 92, 94-95, 97-98 cheap! Delmo Walters, 939 Woodycrest Avenue #416, Bronx, NY 10452. delmothesaint@1ycos.com

WW #138, 142, 144, 146-147, 153, WFC #71-77, 79-83, 85-88, 90, 94, 98, Cheap! Delmo Walters, 939 Woodycrest Avenue #416, Bronx, NY 10452. delmothesaint@lycos.com

SUPERMAN #101-102, 104, 106-110, 112, 114-117, 119-120, 124, 127, annuals 2-5 I need, cheap! Delmo Walters, 939 Woodycrest Avenue #416, Bronx, NY 10452 delmothesaint@lycos.com

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BATMAN #111-119, 121, 123-129, 136, 144, Batman Family #17, B&B 34-36, 44 I need, cheap! Delmo Walters, 939 Woodycrest Avenue #416, Bronx, NY 10452. delmothesaint@lycos.com

DETECTIVE #266-270, 272, 274-277, 280, 284, 298, Flash #105-106, 110, Jerry Lewis #105, 117 cheap! Delmo Walters, 939 Woodycrest Avenue #416, Bronx, NY 10452 delmothesaint@lycos.com

JIMMY OLSEN #73, 75-76, Lois Lane #50-53, 55-58, 61-64, 67, movie comics (DC version) #2. Delmo Walters, 939 Woodycrest Ave #416, Bronx, NY 10452. delmothesaint@lycos.com

WANTED! WONDER Woman #171 (1967), #197 (1971), #204 (1973), #211 (1974), House Of Secrets #61-87, Falling In Love #83-109, Action Comics #355-357. McAllister, 201 Lyndale Ave #210, Helena, MT 59601.

MAKE MONEY! Sell me Wonder Woman #171 (1967), #197 (1971), #204 (1973), #211 (1974); House of Secrets #61-88; World's Finest #155, #188; The Flash #177, #178; Lois Lane #80, #92, #93. Mike McAllister, 201 Lyndale #210, Helena, MT 59601.

LOOKING FOR Coverless copy of Detective Comics 142, 144, 150, 151, 153, 154. John Sprunhan, PO Box 257, Rosebud. SD 57570.

4140 DELL/GOLD KEY/WHITMAN FOR SALE

FC #882 VF+ $110; #983 G+ $10; #989 F/VF $25; #1024 F/VF $35; #1271 VG $14. Peter Upitis, 427 N. Hudson, Stockton, IL 61085. 815-947-3869.

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4170 FAWCETT, FOR SALE

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4171 FAWCETT, WANTED

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4185 GRADED COMICS FOR SALE

DAREDEVIL YELLOW CGC 1 9.4, 2 9.4, 3 9.4, 4 9.0, 5 9.4, 6 9.2, $21 each plus USPS Priority shipping. Paypal accepted. thestreet@streetlifecomics.com

DAREDEVIL #1 CGC graded 4.5+, $500. E-mail: sid@sampsondesign.com

4200 HUMOR/FUNNY ANIMALS FOR SALE

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DENNIS IN Hawaii, Giant 6, $2. Mark Drummond, 1302 N. 49th St. Apt. 10, Omaha, NE 68132. 402-553-5804.

4204 IMAGE FOR SALE/ WANTED

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MARVEL TALES #3-186, Marvel Team-Up #1-150, Nova #1-25, Omega/ Unknown #1-10, Powerman/ Iron Fist #50-125. 25-50% off Overstreet Guide. S.A.S.E.A.R. Wally, Box 76, Waynesburg, OH 44688.

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MACHINE MAN #1, 1978 Kirby, NM $8. Captain America #115 (1969) VF $7. Media postage $4. 717-339-7205. RDP, Box 235, Littlestown, PA 17340.

X-MEN (FIRST), NM condition, 150 and 186 $3 each. 187 thru 198 $2 each. Media postage $4. 717-359-7205. RDP, Box 235, Littlestown, PA 17340.

DR.STRANGE (1969) #179(VF-), #181(VF-), #182(VF-) $12ea; #180(F), #183(F) $7.50ea; 1976 Annual (VF/NM) $4. P&H $4, SASE. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

GIANT-SIZE CHILLERS/ Dracula (1974) #1 $12; #2&5 $11ea; #3-4 $7.50ea; all VF/NM. P&H $4. Include SASE. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

LIST OF 70's Marvel and DC. A ton of 1st issues! Send for list. O. Asher, 28090 Garfield, Roseville, MI 48066.

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NEED CEREBUS #2, 3, 4, 6, and 12 in VG-, Fine to Near Mint. Originals, not reprints. Steve Kane, Box 86, New Braintree, MA 01531.

4260 WESTERNS, FOR SALE

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GENE AUTRY comic collection (no four color) in N/Mint condition, make offer. mrwcomics@aol.com.

4261 WESTERNS, WANTED

RED RYDER #1-40, Roy Rogers #1 FC-38, Gene Autry Fawcetts, Sunset Carson, Hopalong Cassidy, Andy Divine, others. Billy Giles, Box 271, Keithville, LA 71047. 318-925-6654.

RED RYDER Comics #8 and #9 or would buy your collection if it has these #'s in it. 515-677-2618. George Mitchell, 2176 I Ave, Minburn, IA 50167.

GENE AUTRY, Roy Rogers & popular westerns (golden age). Silvestri, 1541 Northwood Rd., Seal Beach, CA 90740, e-mail: mrwcomics@aol.com

4300 GOLDEN AGE, FOR SALE

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FIGHT #73 G- $18; Funny Folks #2 VG+, coupon out BC, $25; Major Victory #2 FR+ $19. J. Cahill, 95 Terrill Ave, Trenton, NJ 08619.

UNCLE SAM #8 VG- $100; Whiz #51 FN- $75; White Princess Of The Jungle #3 G- $30. Call Cahill, 609-587-6331 between 6-10pm EST.

ADVENTURE #58 FR+ $165; Adventure #96 FR+ $75; Flash #68 Poor, brittle, $20. Postal money order preferred. Call Cahill at 609-587-6331 between 6-10pm EST.

BRENDA STARR Vol.2 #5 Good, piece missing bottom right corner FC, $80; Dollman #39 Good $35. Postal money order preferred. Cahill, 95 Terrill Ave, Trenton, NJ 08619.

STAR SPANGLED #'s 70 G, logo+ top 1st page missing, $12; 97 Fair $25; 112 VG+ $70. J. Cahill, 95 Terrill Ave, Trenton, NJ 08619.

STAR SPANGLED #'s 116 FR $20; and 118 FR $20. Sensation #95, coverless, $15. Postal money order preferred. J. Cahill, 95 Terrill Ave, Trenton, NJ 08619.

MARVEL MYSTERY #74, page missing from Submarine story, otherwise G+ $75; National #10, coverless, $20. Postal money order preferred. Call Cahill, 609-587-6331 between 6-10pm EST.

BLACK CAT #20 VF $115; Police Comics #56 FN+ $120; Daredevil #46 old, FN $60. O. Asher, 28090 Garfield, Roseville, MI 48066.

4301 GOLDEN AGE, WANTED

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COVER ONLY wanted: Superman #24 in G or VG. Tim Goodpaster, 204 Hillside Dr, English, IN 47118. Or call 812-338-2972 anytime or leave message.

WE WILL trade very adult videos for comics, optics, electronics and more. Write for information packet. Adults only! JMM Products, POB 2363, Petoskey, MI 49770.

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RED RYDER 131, 135, 137, VFNM $50 each, 132, 134, 136, 139 F-VF $28 each. $5 postage. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

AMAZING SPIDER-MAN: All CGC: #28 7.0 c/ow $199, #33 8.5 c/ow $200, #66 8.5w $75, #36 9.0 c/ow $225, #38 8.0 c/ow $225, #37 8.5 ow $285, others. weblens1@aol.com, 914-806-2388

CGC BOOKS for sale: FF #28 3.0 c/ow $30, FF #21 2.0 c/ow $19, silver surfer #2 8.5 ow/w $150, surfer #4 8.5 ow/w $350. 7.5 c/ow $200. Weblens1@aol.com 914-806-2388.

CGC BOOKS for sale: Fantastic Four #48 7.0 c/ow $340, 7.0 ow $350, 3.0 ow $84, 3.5 W $110, 4.5 ow/w $133, 8.0 ow $430, 8.0 ow/w $450, 7.5 ow $350. weblens1@aol.com 914-806-2388.

CGC BOOKS for sale: Giant size X-men #1 7.5 ow/w $375, 8.5 ow/w $650. Hulk 181 8.0 ow/w $595. X-men #2 8.0 ow $1,900 #94 7.5 ow/w $340. weblens1@aol.com 914-806-2388.

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100 ASSORTED Marvel, $35. 100 assorted DC, $35. 100 assorted Image, $35. 100 assorted Dark Horse, $35. Todd Franks, 5284 State Rd 50, Webster, FL 33597.

4321 GENERAL COMICS, WANTED

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GEORGE TUSKA Golden Age original art wanted. Any page from Jungle, Red Seal, Thrilling, Whiz, Black Rider, and Crime Does Not Pay. Dewey Cassell, 919-481-9869. rdcassell@nc.rr.com

ORIGINALS BY artists who worked with Archie Goodwin or E. Nelson Bridwell for the Oklahoma Cartoonists Museum. Contact Michael Vance at: mikIVance@yahoo.com

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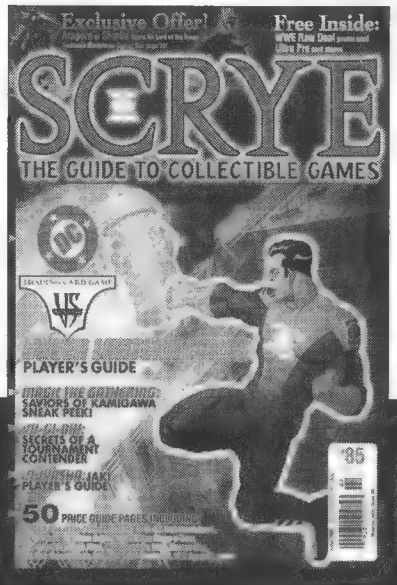

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Great time!

The San Diego show was packed with fun — as usual!

by **MAGGIE THOMPSON**

CBGXtra.com was first to report from the show that there'll be a Free Comic Book Day in 2006. It's May 6. Mark your calendar!

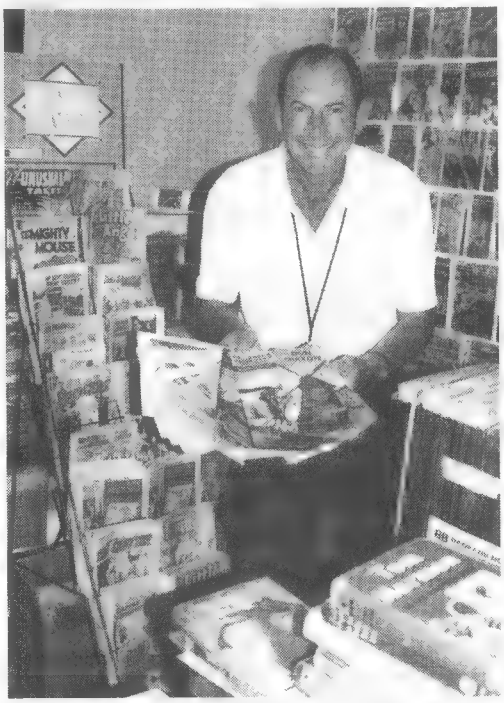
Too much to remember!

Already, many of the details are becoming blurry, as some of us who attended Comic-Con International: San Diego 2005 are still coming across notes we made and photos we shot at the event and trying to remind ourselves to follow up contacts and ideas. (I just came across the key to the hotel room refrigerator for the fifth or sixth time; they didn't ask for it when I checked out before 5 a.m. to make my flight, so I never pulled it from my purse, where it resided till today. Tomorrow, it goes in an envelope back to the hotel.)

In fact, photos are one memory aid that can serve us for years to come; I'm teetering on the edge of the digital photo age, so my photos in this issue were on film, but several others were shot by buddies with digital cameras. In the meantime, I also lugged along my laptop computer — which meant I was able to post daily reports on the *CBGXtra* website.

Footnoting some of the images you'll find starting on Page 28 in this issue: As cohort Karen O'Brien and I waited for a much-delayed shuttle bus, a moseying bunch of passers-by turned out to include the delightful Paul Dini and his equally delightful *fiancée*, Misty Lee — not that the other members of the party weren't also delightful, but I blush to have forgotten the introductions. Of course, I whined at Paul about my yearnings to know some of the secrets of *Lost*, knowing He Could Not Reveal Them, and, the next thing we knew, we were in a geek discussion. Misty indicated she was used to it and came up with a term she should probably trademark. She, after all, is not a geek. She is (ready for it?) *geek-adjacent* (standing, of course, next to Paul). You read it here. Pass it on to your friends and loved ones who, though not into our cool world, reside somehow *next* to it, not hostile to us but

Rich Vincent of The Collection Drawer Co. (CollectionDrawer @aol.com) demonstrated the sturdiness of his comics containers.



Fans who just wanted to read old comics found a treasure trove of beat-up — but cheap — comics from the 1950s at Jerry Sinclair's table. I bought a stack.

CBGXtra ONLINE REPORTS! We filed daily convention reports at www.cbgxtra.com! For daily visits with CBG, join us online!

Denis Kitchen (right) was the 2005 recipient of the Comic Book Legal Defense Fund's Defender of Freedom Award, presented by CBLDF Board Member Greg Ketter.

bearing with us.

Misty rules. (*And* she's an illusionist, aka a magician. Check her out at *www.mistylee.com*. a way with words — and so much more!)

And that Stan Lee event? I'll have more on that in a future issue, but it marked the launch of yet another entertainment form that's been doing great in Asia. Stay tuned.

I just want to *read* them!

I love finding cheap reading copies and found a couple of opportunities at the show. I dragged people to Jerry Sinclair's table which, though situated near the front doors, was a bargain basement of delights. And Lee Hester came up with a hideously damaged *Amazing Spider-Man* #6 to replace the nice-grade (Who remembers specifics any more?) Thompson Pedigree copy I sold via the Mannarinos' All Star Auctions some time ago.

Before next issue wraps up

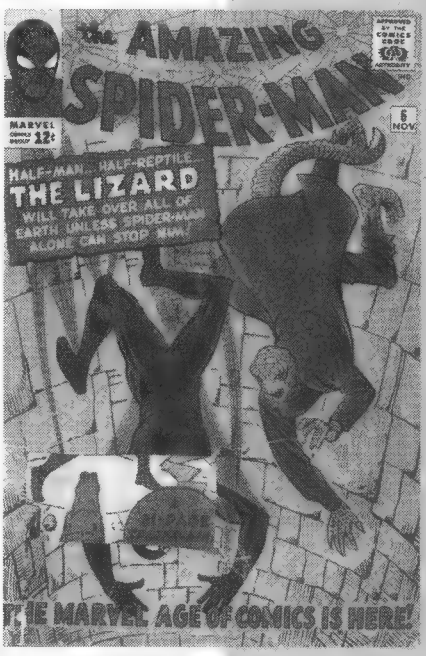
I'll be crossing the border to take my first look at the Canadian National Expo (as plugged on Page 212 of *CBG* #1608). My last visit North of the Border, as best I can recall, was at the World SF Con in 1973, when Don and I dragged along Valerie and Stephen, the latter of whom was at toddler stage. We had a terrific time but also declared that WorldCon was Just Too Big. After all, attendance was (gasp!) almost 3,000! [Putting things in perspective, last year's Canadian National attendance was estimated at 27,000. And, no, I no longer think that would be A Bad Thing. Quite the opposite. Just goes to show how namby pamby we used to be ...]

At any rate, I loved Toronto then, and surely nothing's changed in the three decades since. I'm especially looking forward to attending whatever panel James Marsters might be on. It was, after all, just announced that he'll be creating the role of college professor Milton Fine — *and* his alter ego, Brainiac — on *Smallville* this fall. (The WB said in its July 22 press release, "Possessed of a vast, superior knowledge limited only by his hubris and emotions, Brainiac comes to Earth armed with a secret about Clark's biological family and the truth about Krypton's demise. Brainiac's presence in Smallville will have a devastating effect on Clark and Lex's already deteriorating friendship." He'll be introduced in the fourth episode of the fifth season, "Aqua," now scheduled to air Oct. 20.) Marsters is no stranger to comics, and there's a *reason* he's a media favorite.

So where will I be seeing *you*?

Above: It's only a clipped coupon!

Below: Uh oh!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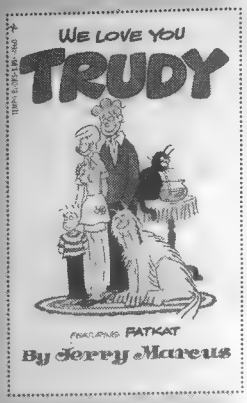
THE MARVEL AGE OF COMICS IS HERE!

MAGGIE THOMPSON wasn't logged onto *www.cbgxtra.com* when she posed at the show between Richard and Wendy Pini of *Elfquest*. But she might be logged onto our website now. Mind you, you can also reach her at 700 East State St., Iola, WI 54945, or ***ohso@krause.com***. But, for day-in-day-out contact, you can see what she's writing on the website. See you there?

Gone but remembered ...



Jerry Marcus

Longtime cartoonist Jerry Marcus has died following a long illness. King Features Syndicate described *Trudy* as "a cartoon that takes a humorous look at life in the suburbs," as Trudy "juggles her time to manage the house, her husband, their children and their pets."

Marcus dropped out of high school to join the merchant marine in 1943 but, following that and Navy service during the war, graduated from New York City's Cartoonists and Illustrators School and earned a living as a magazine cartoonist. He sold his first *Saturday Evening Post* cartoon in 1947 and his first *New Yorker* cartoon in 1962. When he created his syndicated newspaper feature, Marcus said he focused on a woman because of memories of his mother, who, though suffering from arthritis, raised four children in a cold-water Brooklyn apartment after his father died when Marcus was 3. *Trudy*, which began its long run in 1963, was still being produced by Marcus.

Rowland B. Wilson

Aug. 30, 1930-June 28, 2005

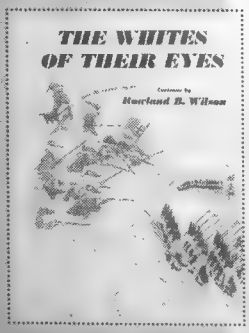
Playboy and *Esquire* cartoonist Rowland B. Wilson suffered a fatal heart attack June 28.

The 74-year-old artist was known for elaborate, full-page, full-color cartoons in *Playboy* and *Esquire* and illustrating comedic just-before-the-disaster situations ads captioned, "My insurance company? New England Life, of course. Why?"

He worked for The Walt Disney Company for several years and his credits included handling layout design for *The Little Mermaid*.

He earned a daytime Emmy for his work on ABC's *H.E.L.P. Call Dr. Henry*, and he also designed segments of that network's *Schoolhouse Rock* featurettes. He was still working professionally when he died, leaving sketches for his next *Playboy* cartoon on his drawing table.

He is survived by his wife, Suzanne, and a daughter, Megan Wilson, who quoted him as saying, "Ideas are easy to come by. It is the drawing that takes a long time."



James Doohan

March 3, 1920-July 20, 2005

James Doohan, known to fans worldwide as *Star Trek*'s "Scotty," died at the age of 85. He played the engineer of the *Enterprise* and was identified by the pop-culture phrase "Beam me up, Scotty" (not used on the show), as well as other lingo from the series that permeated popular culture.

While the character Scotty appeared in hundreds of *Star Trek* comic books, beginning with Gold Key's series in the 1960s, Doohan appeared at countless popular culture events.

Doohan is survived by his wife Wende, sons Eric and Thomas, and daughter Sarah.

Byron Preiss

April 11, 1953-July 9, 2005

President and publisher of ibooks and Byron Preiss Visual Publications, Byron Preiss, was killed in an auto accident July 9, on his way to his synagogue in Long Island, N.Y.

The 52-year-old Preiss has been in the publishing industry since 1974, producing comics and science-fiction projects for numerous publishers including HarperCollins, Simon & Schuster, Random House, Scholastic, and Oxford University Press.

He is survived by his wife, Sandi Mendelson, and daughters Karah and Blaire.

In lieu of flowers, the family requested that any donations be made to the United Jewish Federation of New York or the charity of the donor's choice.

His colleague Shalema K. McGhee wrote, "While we have lost a friend and a leader in Byron, he spent more than half of his life building these companies. Once we have had some time to deal with the loss, we will move forward as he would have wanted."

Preiss had had numerous projects in the works at the time of his death and had been scheduled for many meetings and panels at the San Diego comics convention. The appointments were kept by ibooks Editor Maureen McTigue, who told ***CBG*** that Preiss' widow later came into the office to thank the staff, telling them, "Byron left a legacy and we're following it."

McTigue said, "Byron had a distinct vision and it's up to us to keep it going."

Jim Aparo

Penciller, inker, letterer

Aug. 24, 1932-July 19, 2005

Comic-book artist Jim Aparo died July 19 at the age of 72 from complications relating to a recent illness.

Born Aug. 24, 1932, he began his career in commercial fashion design; his first comics work was drawing Ralph Kanna's 1963 strip *Stern Wheeler*, which ran in a Hartford, Conn., paper for less than a year.

During a summer vacation, Aparo visited Charlton Comics' offices in Derby, Conn., and submitted pages that led to Editor Dick Giordano's hiring him. His first comic-book work was in the mid-'60s, drawing "Miss Bikini Luv" in Charlton's *Go-Go Comics*.

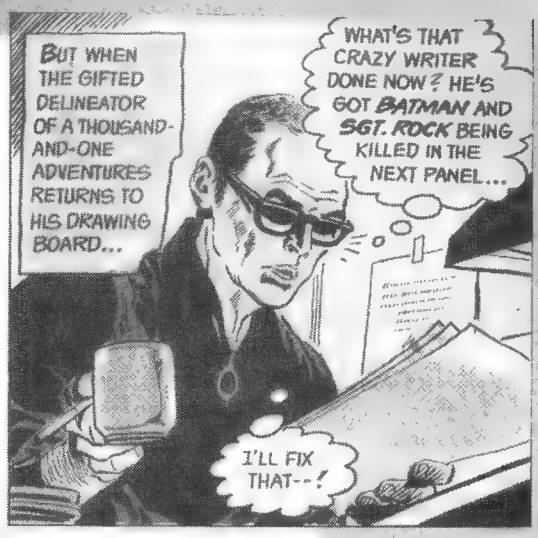
When Giordano went to DC at the end of the 1960s, Aparo went with him, providing art for stories featuring such characters as Aquaman, The Phantom Stranger, and The Spectre. In the first part of his career, he pencilled, inked, and lettered his stories, though, later on, others inked much of his work.

Often working from his home studio, he drew Batman team-up stories for *The Brave and the Bold* for years, starting with #98 (Nov 71) and becoming the regular penciller and inker from #102 (Jul 72) until the series end with #200 (Jul 83). Spencer R. Beck, who circulated news of Aparo's death, said Aparo felt the *Brave and the Bold* stories were his favorite work of his time at DC, considering the series his "baby." After that series, Aparo co-created *Batman and The Outsiders*, which continued the theme of Batman team-ups.

Following a run on the regular Green Arrow series, Aparo moved into semiretirement, contributing an occasional special or cover and doing a few private commissions before he eventually decided to move into full retirement.

Hearing of the death, Frank Miller wrote to ***CBG***, "Like much of my generation, I studied, ripped off, and thoroughly adored comics drawn by Jim Aparo."

Beau Smith wrote, "It's always sad when another fine man and creator moves on from this life. Sometimes I think the saddest part is that creators like Jim don't get the kind words of recognition they truly deserve while they are still with us. I'd love to see that changed. Jim was one of the few artists whose art never aged or became 'old school.' He set the mark high. It's up to other artists to try and reach that level."


BUT WHEN THE GIFTED DELINEATOR OF A THOUSAND-AND-ONE ADVENTURES RETURNS TO HIS DRAWING BOARD...
WHAT'S THAT CRAZY WRITER DONE NOW? HE'S GOT BATMAN AND SGT. ROCK BEING KILLED IN THE NEXT PANEL...
I'LL FIX THAT--!

DC Comics President and Publisher Paul Levitz said, "I had the pleasure of working closely with Jim for years, both as a writer delighting in collaborating with him and as an editor having my life made infinitely easier by his total professionalism. He was one of the most talented artists of his generation, and one of DC's longest star performers."

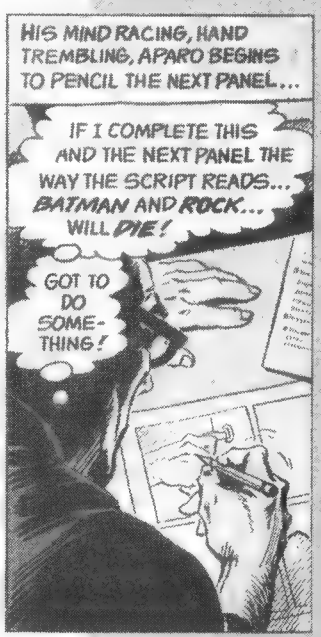
An appreciation by Mark Patten begins on Page 126.

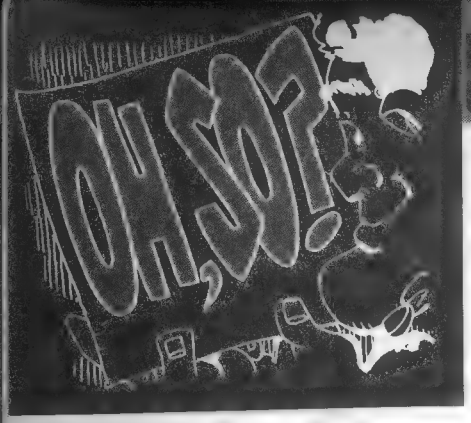
Aparo is survived by his wife, Julie, three children, four grandchildren, and two step-grandchildren.

The Aparo family has asked that, in lieu of flowers or gifts, anyone wishing to honor the artist's legacy make a contribution to any worthy charity, "as Jim believed that all charities were worth donating to." Condolence cards may be sent to: The Aparo Family, P.O. Box 28, Norwalk, CT 06852.

The Brave and the Bold #124 (Jan 76) featured a story in which writer Bob Haney contacted artist Aparo. As a result, the issue featured many panels containing Aparo self-portraits.

GOOD LORD! YOU... YOU'RE SOME OF THE GANG...FROM THE STORY!! YOU CHANGED THE SCRIPT WHILE I WAS OUT OF THE ROOM!
YEAH, BRIGHT BOY! NOW... DRAW!


HIS MIND RACING, HAND TREMBLING, APARO BEGINS TO PENCIL THE NEXT PANEL...
IF I COMPLETE THIS AND THE NEXT PANEL THE WAY THE SCRIPT READS... BATMAN AND ROCK... WILL DIE!
GOT TO DO SOME-THING!



Write to us at Comics Buyer's Guide OH, SO?

700 E. State St. • Iola, WI 54990
ohso@krause.com
www.comicsbuyersguide.com

AGED INVENTORY

Paul Levitz
DC Comics
1700 Broadway
New York, NY 10019

About a year ago in *Comic Book Marketplace*, Dave Blanchard and I debated the end dates of the Silver Age (at least at DC). I'd like to offer again my principal arguments:

My first alternative is a technological one. I think a case can be made that the Silver Age ended when Chemical Color (the color separator for both DC and Marvel at the time) switched from accommodating the twice-up art boards that had been the standard since the beginning of comics to the 10x15-inch (one-and-a-half up) boards that are the modern art size. For many of the great artists of the time, this caused substantial changes in their styles. Although the printed size was unchanged, working in a different physical fashion made them rethink their work. Jack Kirby, Steve Ditko, Gil Kane, and Murphy Anderson are all examples of artists whose styles shifted during that period, and I'd argue those changes marked the visual change out of the Silver Age and into a new period. This market has the advantage of affecting both the industry's leading publishers roughly simultaneously.

My second alternative is a commercial one. While I believe it's less strong than the first argument (because comics history should be driven by art, not commerce), a case can be made that the Silver Age ended when Marvel's distribution arrangements changed to allow them to produce more titles. The expansion of the Marvel line in 1967 (with the end of the double-feature titles and the launch of solo titles), even before they left Independent News, changed the balance of opportunity in comics. It opened up assignments that began pulling artists back and forth between companies and increased both creative and commercial competition and volatility. The Silver Age is perhaps most distinct for its stability: artist and writers staying on assignments longer than in any other period of comics history, and titles remaining relatively stable at the major publishers, as well. (This is the more business-focused version of the CAP #100 marker.)

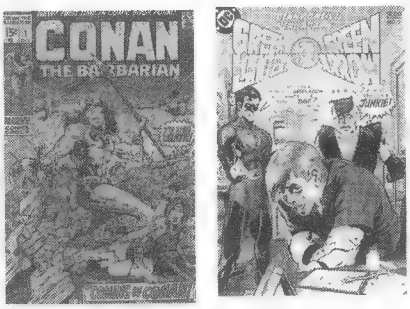
My third alternative is along the lines of Dave Blanchard's article, but with an emphasis on the human dimension of change. The Silver Age was very much an editorial-driven age at DC, with editors having specific writers and artists working relatively exclusively for them (often staying on a specific title for the length of the Age). If the list is to be evaluated title by title, I'd suggest that the moments of transition be based on change, not only in the fiction of the characters, but in the creative casts. Much of this change stemmed from the increasing role Carmine Infantino took as editorial director and the new editors he either brought in or encouraged to experiment.

Hope this adds to the conversation.

ONE FOR THE AGES

David C. Evanetz
51 Mulberry Dr.
Holland, Pa. 18966

I enjoyed the varied musings and opinions shared on "the age debate" in *CBG* #1608. For me, I remember



The start of the Bronze Age?

feeling "things were different," when Marvel again started using word balloons on its covers, and prices went "up" to 15¢.

That seemed like the beginning of the end, if not the end of Silver for me. Just going by memory and sentiments of my own, *Conan* #1 might feel like the start of Bronze, as well as the downright classic *Green Lantern/Green Arrow* at DC.

As you guys all said: One thing we can agree on is that it's fun to discuss. Peace.

AGING GRACEFULLY

Jim Kingman
*Editor, **Comic Effect***
P.O. Box 2188
Pasadena, CA 91102

I've just finished reading the excellent series of articles on the various "Ages" of comic books in ***Comics Buyer's Guide*** #1608 (Sep 05) and thought I'd chime in with my 12¢ worth. There are enough theories of when the Silver Age ended and whatever Age began after that to keep the debate going for years. In fact, there are so many theories that it will probably remain a subjective/objective debate well after we've all closed up shop permanently and turned off the lights.

To begin, here's how I see it from

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a strictly personal *objective* point of view:

The Golden Age, 1938-1955
The Silver Age, 1956-1986
The Modern Age, 1986-Present

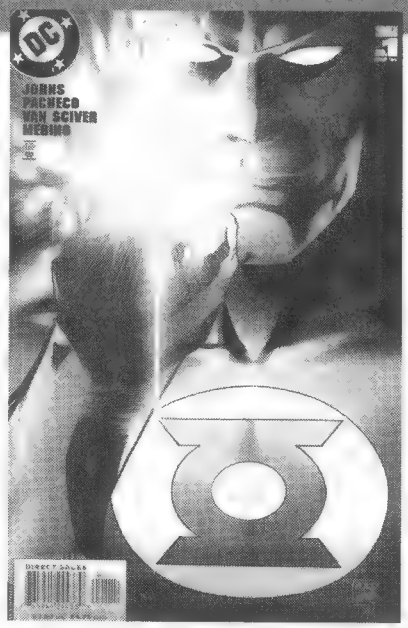
For me, the Silver Age ended in 1986 when Editor Julius Schwartz retired and *Crisis on Infinite Earths* came to an end, leaving in its wake one sole Earth to carry the weight of the entire DC universe. The Modern Age began in 1986, when DC revamped Superman, Batman, and Wonder Woman, *Watchmen* began, *Maus* was released, the Charlton super-heroes received a new lease on life, and Marvel's New Universe kicked into gear, albeit for a brief spell. 1986 was a revolutionary year in comic books. (Many long-time fans will cite 1986 as the last truly exciting year in comics.) There has not been a revolutionary year since, unless you want to consider 1992, the year Image Comics began and Superman "died" at the hands of Doomsday.

Those who would argue my theory have valid points. Many consider the end of the Silver Age to be 1970 (*Green Lantern/Green Arrow* begins; Kirby leaves Marvel for DC), and I have no problem with that. Some will maintain that the Bronze Age runs from 1970 to 1980, but that I have a problem with. Other than the debut of *The New Teen Titans* in 1980, it was by no means a revolutionary year in comics, and there was also no sort of conclusion to anything (well, *Weird Western Tales* was canceled).

I forgot who suggested this, maybe it was Steranko, but someone has noted that the Modern Age, or something equivalent to it, began in 1985, when *Shatter*, the first all-computer-generated-art comic, was published. But that wasn't the start of a revolution. *Shatter* was just ahead of its time.

And now for my strictly personal *subjective* ages (working off Maggie's theory):

My Golden Age begins in 1972 (when I started collecting DC comics) and ends in 1974 (when I started to take an interest in Marvel comics). My personal Silver Age is



He's back! Does that make it a new Age?

from 1975 (when Kirby left DC and Gerry Conway left Marvel to "Marvelize" DC) to 1978 (the DC Explosion). My personal Bronze Age is from 1978 (the DC Implosion) to 1985 (*Crisis on Infinite Earths*). My personal Modern Age has been from 1986 (see paragraph above) to the present (and foreseeable future). All of my "Ages" are heavily biased toward DC, obviously. A Marvel maniac is going to have a completely different point of view. That's part of what makes the subjectivity so interesting and the debates so lively.

In a way, I'm finding 2005 to be the dawn of a new age, because my favorite super-hero, Green Lantern Hal Jordan, is back in action. But what do I call it? "The Throwback Age? "The Nostalgia Age? "The I'm Happy as a Clam with Comics Age"? I don't know. It's hard to spin perspective on the ending of one age and dawning of another when you're actually living in it.

Whatever the Age, it's as much fun to debate as compiling "Best of" lists. Comics forever!

LAWS OF AGES

Rod Brown

I loved "The Battle of the Ages" roundtable in ***CBG*** #1608, despite its being so exasperating. The group was too arbitrary in limiting ages to super-heroes, too presumptuous in trying to redefine the Bronze Age, and too oblivious in ignoring the trend toward newer ages set in the '80s, '90s, and '00s. Also, the group was unrealistic in trying to have the Ages clearly defined with both a beginning and an end.

Ages don't end so much as fade away and they often overlap with the rise of the next Age. And they are coming more fast and furious, as the fickle eye of pop culture flits about the cultural landscape and technological leaps and bounds constantly change the rules.

Here are the Ages of comics as I've come to understand them:

1) The Golden Age began with *Action Comics* #1 in 1938 but was predominately situated in the '40s. It petered out with the end of World War II.

2) The first transition period, sometimes known as the Horror Age or Golden Age of Horror, rose in the '40s and ran through the '50s. Though horror comics receive most of the attention, romance and funny animal comics also had their day in the sun. (To be clear, "transition period" for me means any period when traditional Marvel-Timely or DC super-hero comic books are not going through a combined sales and creative upswing.)

3) The Silver Age began with *Showcase* #4 in 1956 but really didn't get up to speed until *Fantastic Four* #1 in 1961. It lasted through the '60s. I like pegging it to the end of Kirby's run on *Fantastic Four*.

4) The Bronze Age ran through the '70s, just as Tony Isabella and the masses on eBay believe. The Bronze Age was not a super-hero age; it includes *Conan, Swamp Thing, Tomb of Dracula*, the DC Explosion, the DC Implosion, and all the wild experimentation of that decade. But the important thing to note is that the Bronze Age was also the second transition age. That's why the super-heroes were not ascendant.

5) The '80s was an Age unto itself, featuring a new surge in super-hero popularity and increased creativity with a jump in sales and media attention. Unfortunately, there is now a tendency to move away from

WHO ARE YOU AND WHO ARE YOU WITH?

copyright by Briz

I FINALLY PICKED UP THAT MAN-THING FLICK FROM BLOCKBUSTER. THE ONE THAT WAS ON SCI-FI CHANNEL.
OH? WHAT'S THE PREMISE?
APPARENTLY TO PROVE THAT NEITHER THE HULK NOR ELEKTRA ARE THE WORST OF THE CONTEMPORARY MARVEL MOVIES.
WHATEVER BRAINLESS, CLICHÉD HILLBILLY KNOWS FEAR--OR JUST REALLY BAD HORROR MOVIES--
--BURNS AT THE TOUCH OF--
NO, WAIT.
GETS POKED BY THE THISTLES OF THE MAN-THING!
-BRIZ '05
WWW.BRIZYCOMICS.COM

the metal system of naming, and folks just refer to this period as the '80s. I'd love to call this the Second Golden Age of comics, thanks to *Watchmen*, *Crisis*, *Dark Knight Returns*, *The Man of Steel*, and Alan Moore's *Swamp Thing*, though the grim-'n'-gritty tone of those and other books of the era would make Iron Age an appropriate designation.

It's important to note that the '80s overlaps the transitional Bronze Age, just as the Silver Age overlaps the first transition period. *Giant-Size X-Men* #1 (Sum 75) is the key issue, just as the roundtable thought; they were just trying to ascribe it to the wrong Age. The '80s peaked in 1986, the best year ever in comic books. (For the record: I was 19 — not 12 — that year.) The '80s also included the black-and-white boom and bust, and the Age's death knell was the passing of independent publishers like Eclipse and First.

6) The '90s gave us the next era, which I've heard cleverly called the Iron Pyrite Age, and what I believe was a third transition period. It was the speculator-boom-and-bust period, when many people suddenly and mistakenly believed everyone involved with comics could become rich overnight. Storytelling took the back seat to cash and flash. Image Comics led the way with its emphasis on artists as super-stars, and its impressive sales. I'd say either *Batman: Legends of the Dark Knight* #1 (Nov 89) or *Spider-Man* #1 (Aug 90) was the kick-off, making variant covers a standard marketing device. The collapse of Valiant and the decline of Image sales mark the end of this era.

7) The '00s has been dubbed the Diamond Age by someone recently. It is an appropriate title, since Diamond Comic Distributors dominates the direct market, and Marvel and DC stories have become creative and exciting again, as super-star writers take the spotlight with super-star artists. The boom of manga popularity is bringing a new generation and increased sales into our medium of choice. To be cynical, I think this Age will peak soon, and I expect a big letdown following *Infinite Crisis* and *House of M* and anticipate a manga bust.

So — to go overboard — while the roundtable is stuck in the Bronze Age, I'm greatly enjoying the current Age while preparing for the next transition period and looking forward to the next resurgence of DC and Marvel comic books — in 2015 or so.

Maggie: *Actually, "Diamond Age" was suggested in the pages of* ***CBG*** *back when that distributor took over the market and the variety of genres (from so-called independent publishers as well as the Diamond exclusives) became many-faceted.*

JJM: *I can't agree we were "presumptuous in trying to redefine the Bronze Age" — as several of us clearly rejected the notion that it had ever been defined in the first place, at least not with anything approaching the certitude of the Golden and Silver Ages.*

And, again, I think labeling every Age with a year sucks the meaning out of the whole thing. We can value the work of all time periods — while still acknowledging that the contributions of some periods to the form are exceptional and deserve being set apart. TV to this day only has a Golden Age. We should feel fortunate that we in comics can even agree on two.

STAR STRUCK

Scott Ryfun
Via ***CBGXtra.com***

I loved the Battle of the Ages feature in ***CBG*** #1608! Actually, I love any kind of well-reasoned debate, since it usually sets my mental wheels in motion. The entire time I read the feature two different trains were running through my mind.

One was an analysis of who persuaded me the most on each topic (I'll save the results of that for another time), but the other was dedicated to some things Maggie said at the beginning of the discussion (and, actually, it's something she's said often over the years): the Golden Age is 12.

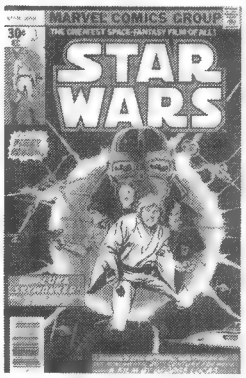
Well, since the discussion was focused on the actual milestones that mark the start, prime, decline, and end of each age, I started to wonder if I could apply these criteria to my personal Golden Age.

Guess what? Not only did I do it, but it really wasn't that hard!

The beginning of my personal Golden Age is actually a comic book

of which I never owned a real, honest-to-goodness copy until a few years ago. It's Marvel's *Star Wars* #1. I know this seems to defy the ground rules of the battle, but I think I can explain why it fits. The discussion focused on ages of super-hero comics, and, for most, *Star Wars* probably isn't a super-hero comic. Well, I could probably make the argument that it is, but I don't need to. See, I bought and read the occasional comic in my youth. I still have the Spider-Man, Superman, and Batman comics I begged my parents to buy for me when I was tiny. However, though I was interested in super-hero comics, I didn't feel I needed more than an occasional fix of my favorite heroes in order to be happy — and issue numbers and continuity meant nothing to me.

Star Wars changed all that. With the launch of *Star Wars*, I had to seek out *every single issue* of the book.



When I saw a comic-book rack, I no longer felt the occasional pull to look through the books; I had no choice but to go through each and every book on every single rack I saw.

From there, I began to pick up *other* books that looked interesting to me, as well, and soon I was buying gobs of super-hero comics every month and meticulously tracking issue numbers and storylines. *Star Wars* #1 was my gateway comic (and the one that *really* set things off years later was *The Thing* #2, which demanded I buy *FF* #256, which, in turn, insisted I pick up *Avengers* #233, and off to the races I went).

As for my Golden Age in its prime, I have to go with *Secret Wars*. I know Brent had daggers for the series, but, when a 13-year-old kid's favorite comics company dumps all his favorite heroes and all his favorite villains on a remote planet

The waning and the end?

where they have nothing to do but duke it out (a scenario every kid in my neighborhood had already played out a million different ways), that to me is what makes a Golden Age. If your criteria spelled out that an Age had be a period of intense fan interest, how much more interested could a young fan be than to see all-out war among all his faves?

The waning period, oddly enough, would be *Secret Wars II*. Brent resented the first *Secret Wars*, but I saved my resentment for this overhyped dog. I went to inhuman efforts to acquire every single tie-in issue — and for what? Often, to see an inane one-panel reference to a story that was already swimming in a sea of inanity. At this point, I really began to ask myself if I was buying books to satisfy the completist in me or if I was still buying the books because I enjoyed them. That question would continue to gnaw at me for the rest of the year, until …

The end of my Golden Age has to be *Man of Steel* #1. John Byrne was absolutely my favorite comics creator at the time. Unlike the view of most collectors at the time, art was never my #1 reason for buying a comic; I enjoyed stories first and foremost. But John Byrne had it all. He was my favorite writer *and* my favorite artist. His *Fantastic Four* convinced me he was born to write and draw it, and I hung on every detail of every issue of his *Alpha Flight*, and then, by the end of '86, he was gone. I was a Marvel Junkie back then. (I won't use the term "Marvel Zombie," as it's an unwarranted pejorative.) He'd left behind the Marvel universe in which he's created so much wonderment. I bought *Man of Steel* #1, but I just didn't feel the same magic, and I knew then that I was finished as a comics collector — at least, for a while.

The general range of my personal Golden Age seems to be from 1977 to 1986. Now, here's the interesting thing, and — Maggie, don't let your head swell over this, but — right in the middle of this period (1982), I turned 12. Anyway, thanks once again for a terrific issue of an already excellent magazine!

CHUCK'S WAGON

J.K. Richardson
P.O. Box 795
Austinville, VA 24312

CBG #1608 could not have come at a better time, as this issue has saved my family several thousand dollars. The nearest comics-hobby shop is more than an hour's drive from the metropolitan area (population: 21,000) in which my wife and I reside. This fact has gnawed at my wife's consciousness for some time, and she has often discussed her dreams to me of opening a local comics shop. We recently came into a rather large sum of money and, after paying off the house and my wife's car, we had a few thousand dollars left. It seemed my wife's dream (of owning a comics shop) would come to fruition. She is currently a waitress, while I work for the state. She had almost convinced me that a comics shop would be a worthy investment. Then, like a super-hero arriving in the nick of time, Chuck Rozanski's article "Are You out of Your Mind?" in #1608 saved the day.

I read the article and highlighted several key points for my wife to review. She did, indeed, read the article and sighed. I'm still not sure that the sigh was relief that we saved our money or disgust that her dream was dashed. As much as I would love to see her open a comics shop to fulfill her dream, I cannot stand by and watch as money is thrown away. The $250 a week she clears from waiting on rude people in a local bar and grill is far more practical and secure than opening a comic shop.

Thanks again, Mr. Rozanski, for

your astute article and sound reasoning. I know it must have been hard to go against the grain, considering you cater to a comic-book audience. Thanks again for your candor.

REMEMBER?

Alyssen Bills
92 Danforth St., Apt. #1
Portland, ME 04101

Some time in the late '80s ('88 or '89), an acquaintance of mine showed me a story in an anthology comic — one that has haunted me for the past 15 years, even though I've never been able to find it again! I believe that it was in black and white and contained "adult" language.

The story was simple and went *something* like this: A group of children (both boys and girls) are out playing. Gradually, one by one, they begin to adopt the personalities — and act out the lives — that they will have as adults, leading up to their deaths. (One becomes a soldier and dies in combat, one becomes a drug addict and overdoses, *etc.*) Finally, one little girl's left (implying that she will live to old age); she looks up at the sky, wondering about the meaning of existence, then clutches her chest and falls to the ground. Does anyone know where this story might have been published?

I hope that you (or one of your readers) can help me!

I very much like the new magazine-format ***Comics Buyer's Guide***, which I now buy every month. I used to see an occasional issue of the newspaper version, but few comics shops seemed to stock it regularly. I especially love Craig Shutt's "Ask Mr. Silver Age" columns. I don't really have the money to buy very many Silver Age comics (and I can't stand even the idea of "slabbed" comics — *yuch!*), but reading *about* them is the next best thing.

Keep up the *great* work!

Maggie: *Dang it, I think I remember this story, too.*

And I can't pin it down, either.

It's up to the readers now. Hey, gang, does it ring a bell?

FANTASTIC FUN

Jeff Dyer
1003 W. Fifth St.
Dubuque, IA 52001

Wow. I loved the *Fantastic Four* film. Why all the harsh words about this movie leading up to its release? It was simply fun. I went with my 7-year-old son, and we both had a great time at the movies.

I also loved *Batman Begins*, but my boy won't be seeing that film for a few years. While faithful to The Dark Knight and very well made, it was too dark and heavy for a child to see, in my opinion.

Thankfully, *Fantastic Four* was something my son could really enjoy. I think the story was great, and the special effects (which everyone had been saying would be awful) were superb. The acting was also top-notch. Chris Evans *was* The Human Torch and Michael Chiklis ruled as The Thing. Bring on *FF2* and *FF3* … and *Fantastic Four Four*? It'll be a while until that one hits cinemas!

Finally, I would love ***CBG*** to run some reactions of comics pros regarding *Batman Begins* and *Fantastic Four*, giving their reviews of the films.

FF BEATS *BATMAN*

David M. Harszlak
175 Helen St.
Cheektowaga, NY 14206

I just finished seeing the new *Fantastic Four* movie and I have one word for it: awesome! It is the second-best movie I've seen this year. Out of all the movies I've seen this year, only *War of the Worlds* was better. In case you're wondering, *Batman Begins* ranks as the third-best I've seen this year.

However, just because I rated the Batman movie third best doesn't mean I didn't like it. I just like the other two movies better. And, for the record, I think *Batman Begins* was the best Batman movie done to date. I know a lot of people liked the Tim Burton Batman movies, but I was not one of them. I've never liked anything Tim Burton has ever done and, sad to say, I don't think I ever will. His view of the world and his warped vision of reality just don't make my cup of tea. I think the new Batman movie was far more faithful to the comics and, while dark, was still watchable for kids 10 and older. I felt it made a pretty good balance between the dark side of Batman and the heroic side of Batman, without going overboard.

The only thing I didn't like about *Batman Begins* was the monster truck they were trying to pass off as the Batmobile. The Batmobile is supposed to be a sleek, tricked-out car, not a monster truck that rolls over cars if they get in its way! That thing was not a car: Battruck, Bat4X4, Batbackhoe, or Battank — but not the Batmobile!

As for *Fantastic Four*, while I'm sure purists will cringe at some of the changes made in updating the origin story from its original "gotta beat the commies into space" origins, I did not. I felt the writers did a pretty good job making the transition from 1961 to 2005 more plausible. My only complaint was that they made Reed Richards just a tad too dumb, compared to Victor von Doom. In the comics, they were equals, meaning neither could ever really outsmart the other. Still, I think overall *Fantastic Four* was a fun ride and suitable for most younger children, something most super-heroes haven't been in recent years.

Most critics have panned the *Fantastic Four* movie, claiming *The Incredibles* was a better movie. I never saw *The Incredibles*, but, if you ask me, comparing an animated movie to a live-action one is like comparing apples to oranges. They really have nothing in common, other than the fact that they're movies. Compare *Fantastic Four* to the two Spider-Man movies, *Batman Begins*, or even any recent action-adventure movie, but don't compare it to an animated movie, even if it is an animated movie about super-heroes.

By the way, I like your new ***CBGXtra.com*** website.

BAT CAVE-IN

Ron Hedrick

Batman Begins was a laughable attempt at a "realistic" Batman

movie. Unfortunately, in this case, "realistic" equals "bland."

David Goyer's script was the worst part of this production. After months and months of hype promising this will get Batman's origin right and return it to the comic book's roots, the result couldn't be further from the truth. Joe Chill was not caught within hours of the murder and he did not serve 15 years. By doing this, Goyer makes the Wayne's murders irrelevant. If justice were served so quickly, why would Bruce become Batman? This movie illustrates a Bruce who is so angry, and perhaps rebellious, he would have struck out against society in one form or another, whether his parents were killed or not.

I find it hard to take something as preposterous as Ra's al Ghul being the one who trained Bruce. In this movie Bruce is Ra's' patsy, his stooge. And, for a movie that is supposed to be so in tune with the comics, why is a character never seen before (Rachel Dawes) so prominent? Let's take something as simple as the entrance to the Batcave. Except for a very brief period in the 1960s, the access to the Batcave has always been through the grandfather clock. This is a comic-book cornerstone, yet this movie can't even get that right.

I wouldn't be making such a big deal out of this, if the filmmakers themselves hadn't disrespected the previous Batman movies for straying beyond the comics' blueprints while promising *Begins* would be so much more accurate. The Gotham in this movie looked too generic. And was there a missing scene that explained it was "kids' week" in the Gotham City government? That's the only way to explain how 16-year-old-looking Katie Holmes is a D.A., and 20-year-old looking Cillian Murphy is running a state-run asylum.

Speaking of Scarecrow, the scenes in which people are tripping on fear gas are as laughable as *That '70s Show* pot scenes. Chris Nolan should have put "Lucy in the Sky with Diamonds" on the soundtrack. I did not care for how they made Batman a Hawkman-like flying (or "gliding") hero. The attempts at humor peppered throughout the movie were neither clever nor funny.

As for Christian Bale, he stumbled as Batman. The scene where he terrorizes Lt. Flass is the only scene in the entire movie that I believed he was Batman, though another good scene came when Bruce confronts Falcone in the nightclub. Falcone should have had a bigger role in the movie. The film could have done without Scarecrow with generic poison fitting the plot just as well as fear gas. Bale's Bruce was cold and bland. The scene in the 1989 movie where Michael Keaton lays the roses on the spot the Waynes were murdered had more heart, emotion, and purity than anything in *Begins*.

Batman Begins may be a tolerable "Elseworlds" movie but it is in no way the definitive Batman movie. It is in no way the best Batman movie. It is in no way the Batman movie most accurate and faithful to the comics. *Batman Begins* is a movie as enjoyable as a movie based on the textbook can be.

Here's hoping the next Batman movie will return to the Tim Burton continuity, perhaps with Burton himself directing and Paul Dini writing the script.

Maggie: *In post-film chat with someone, we wondered whether Rachel might be the film version of Ra's Al Ghul's daughter — origins to be revealed in a later film. I thought that worked intriguingly as a concept.*

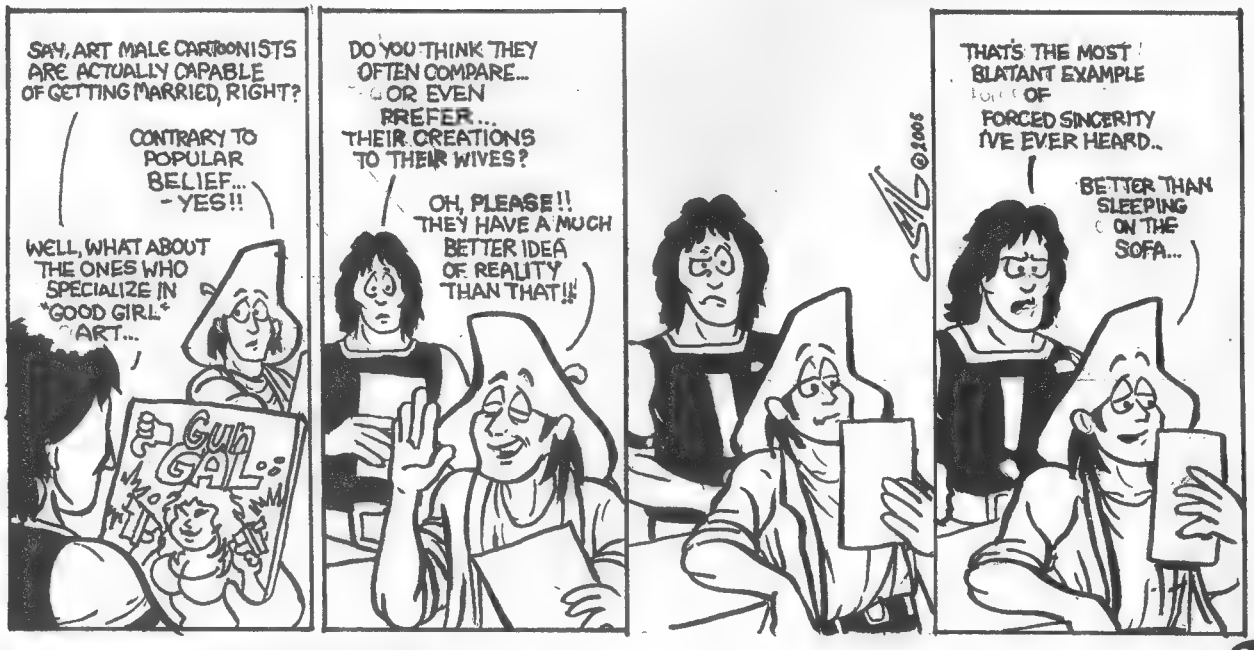
FF AS IN FFUN

Christopher Allen
P.O. Box 540352
Dallas, TX 75354

The very first comic book I ever read was a *Fantastic Four*. My mom

FOR ART'S SAKE

by Chris Smigliano


SAY, ART MALE CARTOONISTS ARE ACTUALLY CAPABLE OF GETTING MARRIED, RIGHT?
CONTRARY TO POPULAR BELIEF... - YES!!
WELL, WHAT ABOUT THE ONES WHO SPECIALIZE IN "GOOD GIRL" ART...
GUN GAL
DO YOU THINK THEY OFTEN COMPARE... OR EVEN PREFER... THEIR CREATIONS TO THEIR WIVES?
OH, PLEASE!! THEY HAVE A MUCH BETTER IDEA OF REALITY THAN THAT!!
THAT'S THE MOST BLATANT EXAMPLE OF FORCED SINCERITY I'VE EVER HEARD..
BETTER THAN SLEEPING ON THE SOFA...
SMIG ©2005

--FROM ME-- FOR EVER EVEN DOUBTING YOU!
AND NOW, BY THE AUTHORITY VESTED IN ME--BY NOBODY IN PARTICULAR--
I MOST WARMLY WELCOME YOU TO THE ROLLICKING RANKS OF THE FABULOUS FREE-WHEELING FANTASTIC FOUR!
IF ANYONE MESSES WITH US, SHE'LL WHUMP 'EM WITH A POWDER PUFF!
MAN! FROM NOW ON, THE SUPER-HERO BIZ IS GONNA BE A BLAST!
--AND YOU BETTER BELIEVE IT!
20

and dad brought it home, along with a couple others — a Western comic and an anthology, I think — to keep my two brothers and me occupied for a babysitter. I think I would have been about 7 or 8.

I read the other comics; I'm sure I did. But it was *Fantastic Four* that did it. It was an issue of *Fantastic Four*, fueled by Stan Lee dialogue, that I can still quote to this day — well past three decades later — that completely infatuated me with a medium: sequential art. Addiction would come later: first, with the Lee-Romita *Spider-Man*, later with the (much overlooked) Claremont-Byrne Spider-Man run in *Marvel Team-Up*, and then their historic run on *Uncanny X-Men*.

Then, I would find Batman at DC, especially anything by Don Newton or Mike W. Barr, and the Wolfman-Pérez *Teen Titans*. I would become passionate about some of those characters, as well as about such pretty terrific independents as Willingham's *Elementals* and Wagner's *Mage* and Stevens' *Rocketeer* and Mignola's *Hellboy* and Ostrander-Truman's *Grimjack* through the '80s. But it was always super-heroes; much as I enjoyed other genres in comics, the comics that stayed with me were always super-hero comics. And that is directly attributable, I think, to that Stan Lee dialogue in that very first *Fantastic Four* comic.

The FF have woven in and out of my reading habits my entire comics-reading life. Batman or Spider-Man I stayed with for the characters; The FF I never connected with the same way — but, if a creative team I liked went to the title, I would follow. So I have long runs of Thomas-Buscema *FF*s, and Pérez-drawn *FF*s, and the entire Byrne *FF* run, and, lately, Waid-Wieringo *FF*s. I have the original Lee-Kirby *FF*s in reprints, collections, and hardcovers. I know The FF — but (some would say fortunately) am not passionate about them.

Maybe that gives me the objectivity to be pleased to see that their big-screen debut (the never-released '90s film not really being worthy of being called big-screen) mostly got things right.

The FF as an abstract concept has another significance for me. I always viewed it as the franchise movies never would successfully pull off — that would, inherently, keep the medium of comics vital and necessary. I can remember discussions in college (well over two decades ago, now) in which fellow comicsphiles bemoaned the way the medium was becoming inbred, with comics publishers selling more and more comics to fewer and fewer (aging) readers and would more than once ask if the medium was dying — and The FF was the franchise I always came back to as precisely the kind of thing that worked best on the comics page.

Back then, of course, there was no such concept as CGI effects, so the first argument was simply that no movie could visualize convincingly what artists could draw. The fact that Tim Story's *Fantastic Four* can recreate almost everything any artist has ever drawn, generally convincingly, is telling about the potential fate of the comics medium. The argument went deeper than that, however, and that shows in the movie FF: Just because you can CGI a live actor duplicating Mr. Fantastic's stretching power doesn't mean that power — which, for whatever reason, is believable on a comic page — works in reality. Just because you can replicate the amazing Jack Kirby design for one of the great villains in comic-book history, Dr. Doom, doesn't mean that design is going to have equal power without the King's on-page dynamics; it doesn't.

When a movie as intensive of effort and as extraordinary of visual concept and style ends up feeling exceptionally *un*intense and *un*extraordinary, some very important message about what ideas work best in which medium, regardless of how much money one has to throw at them, is probably

still worth considering. And, while some reviewers have taken the makers of *Fantastic Four* to task for that — for failing to amaze — I think it is just possible that that's what The FF is. Any attempt to over-sophisticate it, to pump it full of empty meaning for the big screen, is likely to result in another tedious, turgid, smotheringly over-serious mess like *Batman Begins* — without even the inherent *gravitas* that latter franchise concept has going for it, to carry some of that weight.

Fantastic Four has never been a heavyweight concept. It has never reached for the "last son of Krypton" monumentalism of Superman, for the "made righteous by suffering" crusaderism of the Batman, for the "personal debt of personal guilt" responsibility riff of Spider-Man, for the "victimized by prejudice and hatred" angst of The X-Men. It has always been an upbeat, one foot firmly on the ground while the other soars in the heady business of space opera/science-fiction adventure, optimistic comic book — a family comic book. It has borne the weight of its significance — as the comic book that birthed the Marvel Age of relevant comics — with grace and without feeling the need to try to be any of those other fad-of-the -month kind of comics. On the occasions creators have tried to make it one or the other of those heavy, breast-beating, morbid kinds of things, it has failed. When it has, instead, carried The FF across space to face Kree and Skrulls, into the Negative Zone against Annihilus and Blastaar the Living Bomburst, to the four corners of the earth to stop Dr. Doom and to the cosmos itself against Galactus, it has been what its masthead has so long claimed: The World's Greatest Comic Magazine.

If it chooses not to stay exclusively so, however — while it may never be the stuff of the World's Greatest Movie Blockbuster — if treated with the respect and integrity shown in this FF movie, it can be pretty good.

It is light, upbeat, occasionally funny, and entertaining. It wisely dispenses with the origin — as Stan Lee himself has repeatedly said, almost always the most boring part of a super-hero's story, something to deal with credibly and get on with the action (instead of belabor without end, *à la Batman Begins* — but I digress) flashily but quickly, and, if the obligatory follow-on "heroes discover their powers" sequence in FF drags on too long, it does boast one excellent centerpiece sequence (the bridge disaster). The relationships between The First Family of comics is spot-on (once a badly calculated change in the Reed-Sue dynamic gets sorted out), and nods to secondary relationships from the comics, from a great Willie Lumpkin cameo to a wonderful introduction of the Ben-Alicia Masters story, also feel right.

Jessica Alba is terrible as Sue Storm, but she cannot act, so how was she going to be anything other than terrible playing one of the few comic book super-heroines better known for her brain than her bust size? Ioan Gruffudd seemed a peculiar casting for Reed Richards but, other than the unconvincing gray temples, he pulls it off nicely, and Chris Evans is fantastic as Johnny Storm. Johnny was the original hothead rebel teen hero of the '60s; as a Spider-Man loyalist, I used to despise the character for how easily everything came to him and how he acted as if he deserved it, no matter what. The hip-hop, X-Games update to the character seemed to work perfectly, to me, for conveying exactly that same kind of attitude four generations later (and he gets all the best lines and delivers them with flair).

As in the comic book, the heart of The FF is Ben Grimm: tough, loyal, hardworking everyman, neither glamour boy nor genius, who, of course, has the worst of fates handed to him. The first publicity photos of Michael Chiklis in Thing makeup looked awful and cheesy and didn't do much to instill confidence this film was going to measure up, despite Chiklis' resumé as an actor; tweaked with CGI onscreen and given the benefit of how expressive Chiklis is in it, the makeup winds up working just fine, and The Thing's story is what holds this movie together, gives it more than popcorn emotion. He is the best thing in it, no pun intended, and, if there is a sequel, the reason I would be first in line for a ticket.

The film's failures are mostly little ones: There are a bunch of nameless, faceless people who get just enough screen time to leave the viewer feeling as if they should know them — which suggests in-joke cameos I didn't get — and anything like that smashes a viewer's willing suspension of disbelief right in the teeth. The pacing is uneven, with yawner sequences (mostly tied to the major flaw, below, and characters' discovering their powers) that contribute notably to the film's ultimate lack of "wow" impact.

Mostly, though, the film runs afoul of the whole business of the super-villain. And, since it is not alone among super-hero movies in so doing, one wonders whether this comic-book convention, unless handled with supreme skill, may also be one that simply works best in comic books.

The FF have great super-villains, a rogue's gallery very possibly second only to Batman's for top-to-bottom originality and story-driving power. And, as with Batman's, there

LastKiss Comics.com™
BY JOHN LUSTIG
As she sadly sang "Happy Birthday" to herself, Dottie McGoo caught her first glimpse of the Shadow Man in the flickering light of the cake's candles...and suddenly she didn't feel so alone!
HE'S DEFINITELY BOYFRIEND MATERIAL! AFTER ALL, BLACK GOES WITH EVERYTHING!
After awhile, she stopped dating other men. It was so much easer to spend her time with the shadow of a man than the real thing! Little by little, reality faded away...until all that remained was a Shadow Man...and a Shadow Woman!
WILL WE ALWAYS BE TOGETHER, DARLING?
YES, DEAREST! WITHOUT A SHADOW OF A DOUBT!
©Last Kiss Entertainment 2005 20.14

is no question, for all that greatness, about which is their ultimate foe: Victor Von Doom, ruler of Latveria, college science-genius rival of Reed Richards, disfigured in a horrible accident attempting to best his rival, turned to dark powers and sorcery in a never-ending quest to prove his superiority. Doom's look, his powers, his backstory: Everything about him works in the comics.

So, of course, the movie changes almost all of it. All media do this, of course; they have different realities, and have to accommodate them, and it really is only an issue when the changes foul things up.

That's what happens here. The entire Doom subplot — every component of it, including the misstep it causes initially between Reed and Sue — is bad in this movie. The actor playing Doom has no stature, no menace, no *gravitas*. The scenes — long, boring scenes — of his descent into super-villainy are interminable and awful. His eventual costumed identity — robbed of its comic-book origins, where it made sense — seems completely out of left field. (And it simply looks bad: Another convention of comics — masks, especially iron ones, which artists are able to subtly draw emotive power through — just don't work on-screen.) And the final confrontation — because of all of the above, plus another problem superhero movies suffer from, a need to go epic scale for the finale even when there is no story logic to do so — falls flat, taking the edge off the best parts of the film.

Worthy of that gigantic blockbuster label or not, however, the franchise delivers entertainment. It has no great style or visual impact. It feels very much as if it exists in the same universe as the Bryan Singer *X-Men* movies and Sam Raimi *Spider-Man* movies in that regard (though it isn't nearly as good as either of those franchises at their best). But in a summer that has seen another comic-book franchise twisted and warped to its moral core in the name of "personal style," having a *Fantastic Four* movie that was recognizably about The Fantastic Four is a pretty cool thing.

NAME GAME

Richard Brown
2326 Cabot
Detroit, MI 48209

Want to remember the name of the actor who plays The Human Torch?

Simple!

In the comic book, Johnny Storm dated *Crystal* of the Inhumans; he also dated Dorrie *Evans*.

Put them together.

You have *Chris Evans* (the actor).

HOW ABOUT 9.8?

Kent Harris
1003 W. Fifth St.
Dubuque, IA 52001

I have been reading your guide for the last six months, and it is definitely a must-read for the active collector.

The only problem I have with it is the 9.9 column in the pricing list. I would recommend changing this to the more popular (and affordable) 9.8 rating. I buy all my CGC in 9.8 or 9.4, and having this column (maybe as well as the 9.9) would just be awesome.

It's hard to rate the 9.8 with your guide, and I find I have to buy a competitor's magazine for these results. I would prefer just to buy yours. Whadda ya say? Thanks.

Don Butler: *Thanks for the e-mail; I appreciate the feedback on the 9.8s. Finding an efficient way to include 9.8 sales info is an idea we've been kicking around for almost a year. Because there are roughly 100 times more 9.8 sales than 9.9 sales in a given month, tracking them would be much more complicated ... but you're right; there are many more 9.8 collectors, so we'll keep working on it. My guess is we'll wind up replacing the 9.9 field with a 9.8 field and list the key 9.9 sales in a separate area elsewhere in the price guide. Stay tuned!*

Thanks again for your suggestions!

APARO APPRECIATED

John Coates
4617 Dalmer Rd. N.E.
Atlanta, GA 30342

I just read that Jim Aparo passed away July 19.

When I was a comics fan (and child) in the 1970s, Jim Aparo was one of the first artists I actually "collected." Many of my fondest comic-book memories involve an Aparo-drawn comic: *Adventure Comics*, *The Brave and the Bold*, and *Aquaman*. I just came to expect to see his art each month.

I can honestly say that the enjoyment I've felt from reading comics over the past 30-plus years would have been diminished without having experienced Jim Aparo's art.

HOT AGAIN

Guy Rose

Comics are hot again in Virginia. With the new movies *Batman* and *Fantastic Four* opening after the huge success of X-Men and Spider-Man, people are collecting comics again. We could really see it at the Central Virginia Comic Con that was held June 19.

Even though it was Fathers Day, 200+ collectors came to buy and discuss comics with their friends.

Lots of comics changed hands at the show, including *All Winners* #1 in VG+, *All American* #18 and 20, *Wonder Woman* #2, #4, #7, and #9, *Sensation* #6, *Batman* #9, *Spider-Man* (many early issues as well as #121 and #122), *Fantastic Four* #20 and #25, and many issues in the 12¢ cover range. Also large stacks and sometimes whole boxes of newer books were purchased at the show.

Dealers from New Jersey, Maryland, North Carolina, Virginia, and Michigan were in Richmond with their comics. Also present were artists Kevin Sharpe and Eric Hanson of DC and Image fame and Chris Burke and Will Childress of Silent Devil Comics to treat conventioneers to sketches and autographs.

Richmond, Va., is known for its hospitality and friendly people. The Richmond Comic Show also features these attributes.

The next Shows for 2005 are Aug. 28 and Nov. 20, and you can visit the website at *www.vacomicon.com*. If you are within 300 miles of Richmond, this may be the show for you.

Also, comics on eBay are heating up with the summer sun. Golden Age sales are brisk, and Bronze and Silver Age are moving really well. Brett Carreras of Brett's Comic Pile on eBay said he can hardly keep up with shipping all the Bronze and Silver Age books he is selling through eBay auctions and his eBay store.

All I can say is hooray for the resurgence of comics. Everyone wrote comics off after the market imploded in 1992-1993, but, thankfully, they're making a big comeback. Thank you, Hollywood, for bringing to the screen — in a positive fashion — the characters we all have grown to love. People are realizing comics are not just for kids.

I also want to commend Mark Nathan of The Baltimore Comic Show for putting on the biggest show in the Central Eastern Seaboard area each year.

It attracts nationwide attention and has grown quickly, now featuring most of the comics industry's elite.

The Baltimore Show is Sept. 17-18, and, not only can you see many of your favorite artists and writers at the show and almost every comic book imaginable, but you can also check out an Orioles game, since the stadium is right across the street from the Convention Center.

Finally, I want to pose a question to fandom: With the new *Overstreet Guide* listing the top price for comics at NM- / 9.2, what, if anything, have you seen happen to the prices of the NM or above (9.4 and up) comics? Really, how do you price a book that is 9.6 or 9.8 fairly, when the Guide only goes to 9.2?

Keep up the great work at *CBG* — and we all await the next issue.

SIGNATURE MOVE

Mike Axtell
1909 Helen Ave.
Portage, Mich. 49002

I recently bought a copy of Jack Kirby's *OMAC* #1. When I got home and took it out of its bag, I noticed that it had what looked like Kirby's signature at the bottom of the first page. It wasn't advertised as being signed, but maybe they didn't know. I paid $15 for it.

Could this be an authentic Kirby signature? Did he do this often? Or do you think it's a fake? Any info you have would be greatly appreciated.

Maggie: *As you say, it looks like Kirby's signature to me — and, certainly, many fans obtained his signature on their treasures over the year. This could very well be authentic.*

Such uncertainties are the reason CGC lists signatures as defects, rather than bonuses, when it grades comics — unless a CGC representative is present to verify the signing.

Tip to people getting signatures: Not that it will affect a CGC grading, but it helps the provenance to note the circumstances, when you get a signature. On those occasions that I'm asked to sign something, I usually add the date — and sometimes the event. When you get that signature, you can also append a note and/or a photo of the celebrity signing it.

SAN DIEGO 2005

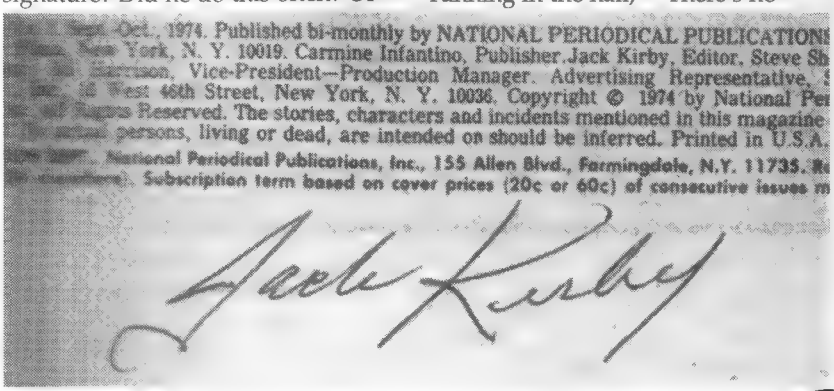
Gary Watson
189 N. Kellner Rd.
Columbus, OH 43209

Yes, I attended again this year (ninth year for me). Thoughts on this year's con:

Preview night, the line started moving promptly at 6 p.m. this year (unlike last year, when we were more than a half hour late being let in).

Temperature in the hallway left of the Sails was extremely hot and everybody was soaked in sweat waiting to be let in.

Again, there was a temperature problem on Day One, as the room was so cold from the air conditioning that I was looking for a sweater. Annoying "overhead" announcer saying, "There's no running in the hall," "There's no


1974. Published bi-monthly by NATIONAL PERIODICAL PUBLICATIONS
York, N. Y. 10019. Carmine Infantino, Publisher. Jack Kirby, Editor. Steve Sh
Vice-President—Production Manager. Advertising Representative.
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Jack Kirby

rolling luggage allowed in the hall."

What happened to the "comics" in San Diego "Comic" con? Only about 30 dealers actually selling vintage comics. The rest of the hall is related to media.

Leaving the hall the first night and crossing the street with Murphy Anderson and his wife in a huge crowd — but nobody knew who he was except me. He was in a suit and tie, and everybody else in shorts and T-shirts.

Seeing Sy Barry but not being able to find anything for him to sign.

Seeing Stan Lee in the San Diego Marriott Hotel and Marina just sitting in a lounge with a group of people — looked like they were playing cards and he was having a great time.

Getting a Wi-Fi connection on my laptop to check eBay bids by the trolley car across the street from the convention center prior to convention start at 9 in the morning. Actually bought more books on eBay than I bought at the convention for that week.

Seeing a print of *Lord of the Rings: Fellowship of the Ring*. Yes a film print — not a DVD showing. I was too tired to stay up to catch the other two films (still on Ohio time).

Bad parking. (I parked for free on the street — way past 14th — almost up to the interstate.) Had to hoof it to the show. With baseball games in town, I noticed the Acme lot went from $3 on Tuesday, when I got to San Diego, to $20 the following night. I don't know if this was due to the ball games or simply because they found out the convention was in town.

The loss of the Spaghetti Warehouse across the street. I always enjoyed eating there — cheap eats. But it was closed; didn't see a sign that it had moved.

Seeing George Tuska and wife wandering down the street after the hall closed on Friday. Again, I don't think anybody knew who he was.

Seeing the film *Dr. Strangelove* and realizing I had just read in the paper it was the anniversary of the first atomic bomb explosion in the desert. Ya gotta love Slim Pickens. Flew to Las Vegas after the con, and I was definitely feeling a "depletion of precious bodily fluids" in the 115° heat.

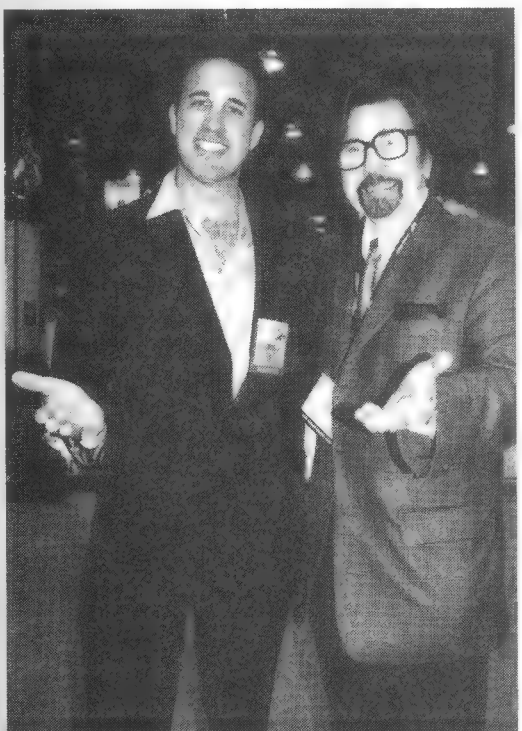
Unable to get a ticket for the masquerade party again this year. I think you have to "know" someone to get one of these. But, then, I'm too busy trying to dig up Golden Age comics to stand in line.

Listening to Gary Owens talk. (He was supposed to be at the 2004 con but I didn't see him with the cartoon voice panel — I don't think he made it.) He looks only slightly older than in *Rowan & Martin's Laugh-In* days. The stories Mark Evanier and he can tell go on and on — they had to force us out of the room.

Michelle Nolan coming up to me and saying, "Gary, look what I found for $10: a *Comics on Parade* #40!" (Slow burn as I check my "have list" — dagnab it — I don't have it!)

Looking over the harbor and seeing the *Ronald Reagan* still docked there where she was last year for her dedication. Now, they had the *Midway* docked for tours.

OK, I'll admit I had a great time, even with the lack of comics. It's the atmosphere, the people, the place, the weather, the trip. And, hey, Chicago's in just a couple of weeks.



Lee Hester of "Lee's Comics" brought Gary Owens by the CBG booth at the San Diego show and suggested Owens provide con announcements in 2006.

NETWORKING

David L. Klees
5217 Ridgeview Dr.
Harrisburg, PA 17112

In response to Paul Roberts (*CBG* #1608, page 232): When I met Buster Crabbe in October 1978, I clearly recall his saying that *Star Wars* had almost been *Flash Gordon*. Unfortunately, I cannot clearly recall any of the details that he gave.

In response to Randall Buie (page 236), my memory of the *Batman* TV show and comics is that fans of the TV show bought and read their first Batman comic, then wrote to DC complaining that it was not like the TV show. DC received enough complaints that it turned the comic books into adaptations of the TV show. Since the TV show was a parody of the comic books, the Batman comics became parodies of themselves.

The *Batman* TV show was a fad that did not last very long; therefore, DC quickly ended up with Batman comics that no one (neither ex-fans of the TV show, nor long-time Batman comics readers) wanted to read.

As for "Why didn't DC produce during this period the 'high-class' comics that the critics say would have won the public over to comics?" — comics were still very much viewed as children's literature. Marvel was selling its never-ending super-hero soap-operas to teen-agers and college students, while DC was shifting its marketing from ages 8-12 to Marvel's audience. Probably the most "adult" comics readily available on the newsstands would have been the Warren magazines.

I remember a late-1960s

Superman cartoon show that I watched one time and felt like throwing up. The plot of each cartoon was that a monster appeared from somewhere (outer space, under the Earth, *etc.*) wreaking havoc, and, on the third try, Superman defeated it. Contrary to what Buie wrote, I doubt that people started buying Superman comics because of that piece of trash. (Please do remember that in the late 1960s Saturday morning TV had pretty much been turned into a wasteland by censorship and low production budgets; the classic Warner Brother cartoons in their censored-for-TV editions were certainly some of the most worthwhile Saturday morning programming on any of the three networks.)

PRICELESS

Gary Dunaier
Via ***CBGXtra.com***

In response to a reader's letter in CBG #1607, you wrote: "It's my guess that the average newsstand browser isn't going to pick up a copy of *CBG* whose primary feature is on (the wonderful) *True Story, Swear to God*. But what we *can* do is recommend Tom Beland's autobiographical series to that casual buyer who picked up this issue because he or she was attracted by this issue's cover: Everyone benefits, we hope."

In the very next issue (#1608), not only did you run a letter from a fan who "wholeheartedly recommend[s]" the series, but you showed the cover to the *True Story, Swear to God: Chances Are* collection.

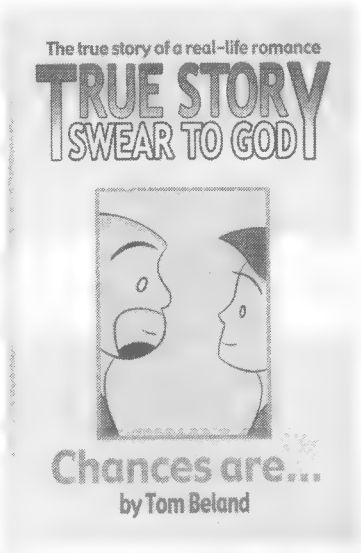
Do you guys have a secret pro-Tom Beland agenda you're not telling us about?

If you do, please tell me where I can sign up. I've loved his work ever since the first issue of *TS:STG* came out, and I'm glad to see him getting well-deserved publicity. If you'd care to give him some more, I've got my own True Story I'd like to share.

I had the chance to meet Tom Beland and his wife, Lily Garcia, at the MoCCA Art Fest in New York last month. I bought the *Chances Are* collection from him and I asked him to sign it. But, instead of just autographing it, he said he was going to do a sketch, as well. Tom explained that he felt people who bought the paperbacks were "entitled" to more than a signature, because the paperbacks were not new material, just reprints. He couldn't do it right then and there, however, because he was working on one for someone else, so he asked me how long I was going to be at the Art Fest. As it happened, I was one of the MoCCA volunteers, so I'd be there all day; if I couldn't get back to his table, he could drop it off at the volunteers' room and they'd make sure I got it.

Well, the Art Fest came to a close, and, as I was helping to take down chairs in the ballroom where the panel discussions had taken place, imagine my surprise to see Tom Beland with my copy of *Chances Are*. Obviously, instead of just leaving the book in the volunteers' room, which is what I expected, he asked someone where I was and made it his business to give it to me in person.

And the sketch was no quickie head shot — it was a full-page cartoon of him and Lily, roughed out in pencil, *then* inked, *then* hand colored! A beautiful piece, well worth the $14.95 price of the book. But to have the experience of the creator of one of your favorite comics seek *you* out to make sure you get your signed, sketched book — now, *that's* priceless.



Yup, must be a conspiracy.

MAKING THE GRADE

Jim Van Heuklon
1302 Congress Ave.
Oshkosh, WI 54901

We as collectors all have our quirks regarding grading. I, for one, cannot stand to buy a Silver Age book that isn't centered properly. In addition, I also cannot tolerate date stamps or markings of any kind on the cover; spine creases also drive me nuts. However, I have no problem with big old creases to the back cover.

Our oversights regarding grading can lead to financial windfalls as far as attaining our goals at affordable prices are concerned. Unfortunately, collecting has a dark side known as obsession. We "have to have" the best of the best. We will drive our credit cards into ridiculous balances because we have convinced ourselves that we "need" certain books. This is a hard lesson to learn for many collectors. Exercise restraint when you are prowling eBay looking for the best deal. I, myself, have no one to share my collection with, yet I still have a burning desire to attain books that only I could appreciate. Ask yourself if this is something you want or *need* — because there isn't a book out there that you truly *need*.

STATUE COVERAGE

Jim Pecho
Via ***CBGXtra.com***

As a longtime subscriber to *CBG*, I would like to see another aspect of the comics-collecting genre covered: comic-book statues. *CBG* has sections devoted to *Heroclix*, trading cards, action figures, and toy interests — why not statues?

Don Butler does touch on FF-related statues in #1608 in the Action Figure and Toy Market report, but I sigh whenever statues are lumped into this category. As a statue collector myself, I once had a friend refer to several of my pieces as "action figures." My response? "Action figures have moving parts. If there are any moving parts on any

of these statues, that means something's broken, and I'm going to be pretty upset."

I've also made several submissions to *pitchcbg@krause.com* in the past suggesting an interview with Randy Bowen for a story idea, as I am a huge fan of his statue and mini-bust work. Bottom line: It would be terrific to see greater comic-book-statue representation in future issues of ***CBG***.

Maggie: *As someone who finally got around to pulling the chrome Silver Surfer statue out of the protective Styrofoam and setting it atop the bookcase, where he and Witchblade can stare at each other in disbelief, I agree we should have some statue coverage. I've talked with Randy Bowen (one of my favorite sculptors) and even visited his studio; I'd like to put something together on his work — maybe a checklist.*

Don Butler: *Jim, good point on the statues. There's usually a Bowen among the top 10 comics-related sales on eBay every month — sometimes in Action Figures, sometimes in Movie Memorabilia, sometimes in Comics. They're posted in several different categories, which makes them maddening and time-consuming to track. I agree, they're very cool collectibles and they're carving out a pretty good niche. I'll see if I can put something together for a future issue. If it works, we'll keep it going. Stay tuned and thanks for the suggestion.*

STERN REMINDER

Mike Pascale
Schism Comics
Via ***CBGXtra.com***

I don't know why publishers hate retailers so much. OK, I should say, "some publishers." But it just seems that so many these days go out of their way to make it difficult for the people who sell their products: lateness, inaccurate descriptions, changed teams, ongoing-to-mini-series changes, lack of preview material, and — the point here — lack of content description.

I just picked up the first issue of *Zombie King* from Image, by the great Frank Cho. Nothing on the cover other than the title, Frank's name, and a drawing of (I'm assuming) said undead ruler. Imagine my surprise (and that of my local shop owner, a good friend), when we found the full-page spread on page 3 of the zombie becoming sexually involved with a cow — and the close-up shots that followed! (Strangely, when the farmers shot at the zombie for his actions, Frank never showed the zombie's privates. I guess *that* would've been distasteful.)

I've been a big Cho fan for years. As a reader, frankly, the dialog (what little I read) was actually funny. And the situation could easily strike many readers as comical, in a *Porky's* or Howard Stern way; given Cho's fan base, I'm sure that's the intended audience. But reader reaction isn't what I want to address.

My retailer friend was outraged, *not* because he was "offended," but because he'd had no warning of this when ordering the book *or* putting it out for sale! He carries XXX comics and DVDs in his store, so "offensiveness" is not the issue. It's that, because he now has to put the comic book in the "Adults Only" section, his sales of the issue will suffer, since he would not have ordered as many copies had he known it was not for sale to kids.

(Worse, had he not seen it, he might have displayed it with the rest of the non-age-specific Image titles on the rack. Had some sensitive, irate parent — or, worse, some overzealous cop — then found it, he could have been in major CBLDF-type trouble.)

All Image had to do was put the common "Suggested/Intended for Mature Readers" blurb on the cover, as a responsible publisher would do. No censorship or anything: *just something to let the retailer and reader know what they are ordering and buying*. The same type of info, in fact, that's on the food and products we buy. (If I have to cut down on salt, I want to know what the sodium content is; If I'm renting a DVD and in the mood for a gorefest, I want to know if it's gory. If I'm buying a CD, I want to know if it's rock or jazz. I'm not asking for moral judgment of the product; just let me know what's *in* it! Does anyone buy clothing without checking the size first?)

So many times I see this kind of thing, and the retailer is *always* the one in trouble. When was the last time a publisher was arrested? Or suffered orders due to lateness? I just want to know *why*. Why would you treat your sales partners this way? Would it help Image, if more retailers got into legal trouble? Or if stores ordered too many copies, couldn't sell or pay for them, and over time went out of business? What's the point of publishing, then? I've bought plenty of Image books as a fan since they first began years ago, but this kind of thing makes me cringe.

I never treated retailers this way

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when I published. I tried to kiss their butts and would do whatever I could reasonably do to *help* them do better business, not try to sneak things by them. As Jeff Smith has said, they are actually the publishers' true customers.

And they deserve the best customer service possible.

I contribute to the Comic Book Legal Defense Fund to help keep honest store owners and employees out of legal trouble — but when those folks have problems due to publishers' lack of common sense and respect, I have to speak up. They deserve better. So do we. Please let us know what we're buying.

500 CLUB

John Coleman
Via ***CBGXpress.com***

I just read Chris Fluit's letter in *CBG* #1609's *Oh, So?* and I have to say that, in my opinion, *none* of the three series that have supposedly gone 500 issues truly has. When Marvel rebooted all the series with new #1 issues, it threw away that old numbering and started anew. There was a price to be paid for the cheap marketing stunt that was the reboots and that is the throwing away of decades of heritage those titles had.

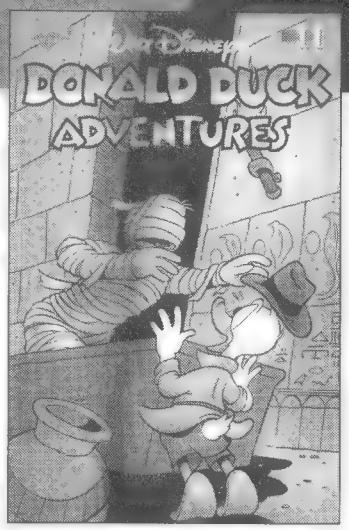
It was an equally cheap marketing stunt to revert to the old numbering, just for the sake of throwing a big 500-issue celebration. I may just be a stick-in-the-mud here, but it feels as Marvel is trying to have its cake and eat it, too. It broke the lineage when it started the numbering over again; once it's broken, it can't be resumed just to throw an anniversary party.

Even worse, all these numbering changes just end up potentially confusing new readers, when all the marketing stunts are said and done. Shouldn't we be trying to make things *easier* for new readers? But, that's just my stick-in-the-mud take on things.

SETTING IT STRAIGHT

Susan Daigle-Leach
Production Maven

Thanks to Tim Lasiuta for his enthusiastic reviews of Gemstone's *Walt Disney's Comics & Stories* #655



and *Donald Duck Adventures* #11 in *CBG* #1609. However, he is in error when he opens his review of *DDA* #11 by saying, "The Sue Kolberg cover sets the stage …" The cover art for *DDA* #11 is by master duck artist William Van Horn, with colors by Gary Leach. Both are credited as such on the book's content page. (Ms. Kolberg is Gemstone Comic's Assistant Editor and production wrangler.)

Just wanted to give credit where credit is due.

Maggie: *Us, too! Many thanks for the correction!*

From *Fantastic Four* to Spider-Man

How to meet a deadline

by **PETER DAVID**

The Thing should definitely be seen on a big screen, because all the cries of "Foam rubber" were misplaced.

According to Donna Moss on *West Wing*, the definition of insanity is doing the same thing over and over and expecting a different result.

Every single year I try to get ahead on stuff before heading out to San Diego for Comic-Con International, and every year I find myself at 1 in the morning with a car coming to pick me up in a few hours and still working like mad on various projects.

No time to put together a common theme this month, so here are some random thoughts:

Fantastic Fun

In the interest of full disclosure, I will state what most of you already know: I wrote the novelization of *Fantastic Four*. So obviously it's to my benefit for the film to do well. Anyone who feels that linkage to the film colors my opinion can disregard it as he or she sees fit.

After attending the *FF* screening in the city, I heard a number of adults crabbing about how terrible it was and I was left wondering whether they saw the same film I did. I then asked every kid I could find who was in attendance what they thought of it, and kids of (literally) all ages loved it. Girls liked Sue Storm, boys grooved on The Thing and, particularly, The Human Torch. No one loved Reed. But, hey, what else is new?

Whatever you're expecting in terms of the more mature angle that comic-book films have taken, be it *Batman Begins*, *Sin City*, or even the sophistication of *X2* — to enjoy *Fantastic Four*, you simply have to set the WABAC Machine in your mind back to when comic books (and movies thereof) were mostly cornball fun. Think *Superman* but without the camp. Some mild *Spoilers* follow:

It's a well-made film with some wince-worthy dialogue that you then realize could have (and possibly did) come straight out of Silver Age *FF* — and a lot of sequences that just nail the entire squabbling-yet-loving family nature of The FF. The film is at its best when it keeps it small. The character interactions, the throwaway casual uses of their powers. Johnny's tormenting of Ben, including a hilarious practical joke while The Thing is sleeping, make you sit there and say, "That's The FF."

When it goes big, there are stumbles. The main problem centers on Doctor Doom. My concern was not that they changed Victor Von Doom from a Latverian monarch to a corporate creep. My concern is that Von Doom blames Reed Richards for the accident that essentially ruined Von Doom's life. In the comic book, this blame is misplaced. In the film, it's not. That Von Doom goes bonkers as a result doesn't change the fact that Reed really *is* responsible. I'll grant you, that's consistent with the comic book, in that Ben blames Reed for rushing them into space without the proper shielding in place. But the thrust of the comic isn't Ben trying to kill Reed as a consequence. In this case, The FF isn't battling a super-villain so much as they are doing damage control: cleaning up after the mess that they themselves made (or at least that Reed made).

But there's more than enough in the film to make it worthwhile, nevertheless. The Thing should definitely be seen on a big screen, because all the cries of "Foam rubber" were misplaced. Between the acting, the sound effects, and a few CGI boosts, you'll believe a man can be made out of rock. And the must-see of the film remains The Human Torch. Basically, he's an exuberant jackass, but, hey, again, that's Johnny. That he's not callow doesn't bother me. After all, he grew up and married a Skrull in the comics, so why not just start with him as the older model? Instead of being a teen and, thus, *expected* to be a jerk, he's a guy who refuses to

grow up. Johnny Storm with the ultimate in Peter Pan syndrome, considering he really *does* learn to fly.

Several key scenes were in the script but not in the film, which would have topped two hours had they been there. These include an entire sequence with Ben attending a soirée at Alicia's art gallery and Johnny running afoul of a football star and his date at a singles bar. I'll be interested to see if they show up in the eventual DVD release, since they were excellent scenes (although, admittedly, they didn't advance the plot much.)

Bottom line: Go in expecting a hip, up-to-date rethinking and redefining of The FF and you're largely going to be disappointed. Expect a reasonably faithful (Von Doom issues aside) translation of the style, spirit, and stories of the Silver Age of comics, and you'll have a great time

Spin cycle

So to give my wife Kathleen more time to work on costumes, Ariel and I took Caroline to a local kiddie amusement park that she'd never been to. Dead center of the place was a carousel. Caroline absolutely loves carousels, ever since Kath took her on the main one at the Magic Kingdom in Disneyworld. Having bought unlimited ride passes for the sisters, I stood behind the fence, as Caroline was seated on one of the horses, Ariel one horse over. The young lady running the ride clipped Caroline into place with a seatbelt that snapped behind her.

The carousel began turning. It was going at a pretty brisk pace, but Caroline was undaunted, grinning like a loon.

Then, I noticed she appeared to be shifting off-center, hanging more toward the outside. That was when I saw that the belt had somehow come unclipped from behind her and was dangling uselessly on either side. Ariel hadn't spotted it yet. The only thing that was preventing Caroline from being flung off the carousel at high speed was her own grip on the pole.

The operator was in the middle of the carousel. I shouted over the music, "Shut it down! She's not buckled in," as I yanked open the gate. The operator saw it and killed the power, but there's no braking mechanism; it moves until it stops. Ariel, realizing, grabbed Caroline's foot, but Caroline was now 3/4 of the way off the horse.

I ran alongside the carousel, grabbed one of the free-standing poles, and jumped on while it was still spinning, bounced between two horses like a pinball, got to Caroline, and yanked her back up onto the horse. Caroline continued to grin. Not a trace of concern. I buckled the seatbelt around her myself this time, testing it. It must not have fully engaged the first time. The operator asked if I'd like to stand next to Caroline and just ride along, which was fine by me.

Ariel then went off to drive the go-carts. And Caroline, who didn't have to get off the carousel because there really wasn't a line of kids waiting to get on, proceeded to ride to her heart's content.

Forty-five minutes.

Forty-five frickin' minutes of non-stop carousel. The more nauseated I got, the happier she got. Finally, I couldn't take it any more, forcibly removed her from it, and said, "We're doing something else now." I carried her away while she was kicking and screaming and yelling, "Horse! Horse!"

Later, as Caroline rode on the teacup ride with Ariel, I called Kath and said, "Just out of curiosity, how did you get Caroline off the merry-go-round at Disneyworld? Did she eventually tire of it?"

"No," said Kathleen. "I had to carry her away while she was kicking and screaming."

Twenty years from now, when they ask me at what point I knew she was going to be a jockey, I'll be able to tell them. Although she'll probably be over six feet tall, so maybe that's not really a career path for her.

Spidey crossover

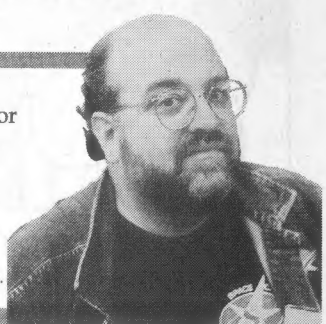
There's some active discussion on computer boards over the upcoming Spidey crossover that's going to intersect with the launch of *Friendly Neighborhood Spider-Man*. I posted a response which I think might be useful here, as well:

Guys … it's real simple:

1) It's a way of doing a crossover story in which writers don't feel like they're doing bits and pieces; (2) readers who prefer particular writers can read a month of their stories in a row rather than piecemeal chapters; (3) regular readers of the respective books will be exposed to writers and might — with any luck — like what they see and check out those writers on their own regular, respective titles.

My first month of stories will essentially be one complete tale. *Friendly Neighborhood Spider-Man* is told from Peter's point of view, *Marvel Knights Spider-Man* will be from MJ's point of view, and the third will focus on Aunt May. The main storyline will be resolved by Part 3, which will be in *Amazing Spider-Man*.

Now, will it have elements that tie into a larger crossover? Yes. One would hope they'll be interesting enough to prompt readers to continue reading the full arc. But, if not, they'll still have a complete story, soup to nuts, just as if I were doing a three-parter in *Friendly Neighborhood Spider-Man*. The only difference is that they'll get it in one month, rather than three. I would like to think that's a good thing. But, if you guys think that's a bad thing and don't want to read them, well, OK. I think that's kind of unfortunate, but it's your call.



PETER DAVID, writer of stuff, has written *But I Digress* for *CBG* since #871 in 1990.

Write him at P.O. Box 239, Bayport, NY 11705 — and check out his website at **www.peterdavid.net**!

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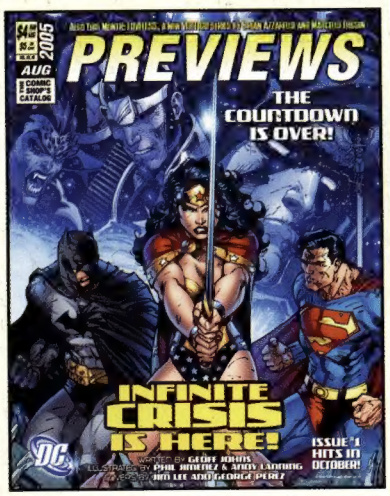

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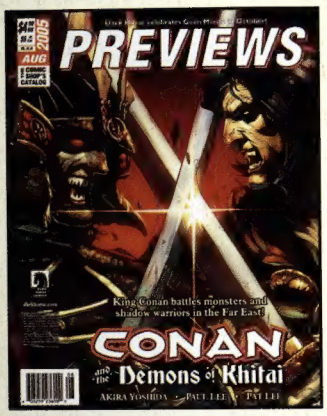

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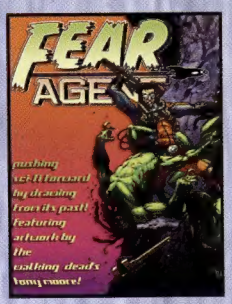

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